SAMARPAN

Full Emptiness

47 Years Living Art

The light is the colour, the colour is not the light . . .
Poonjaji

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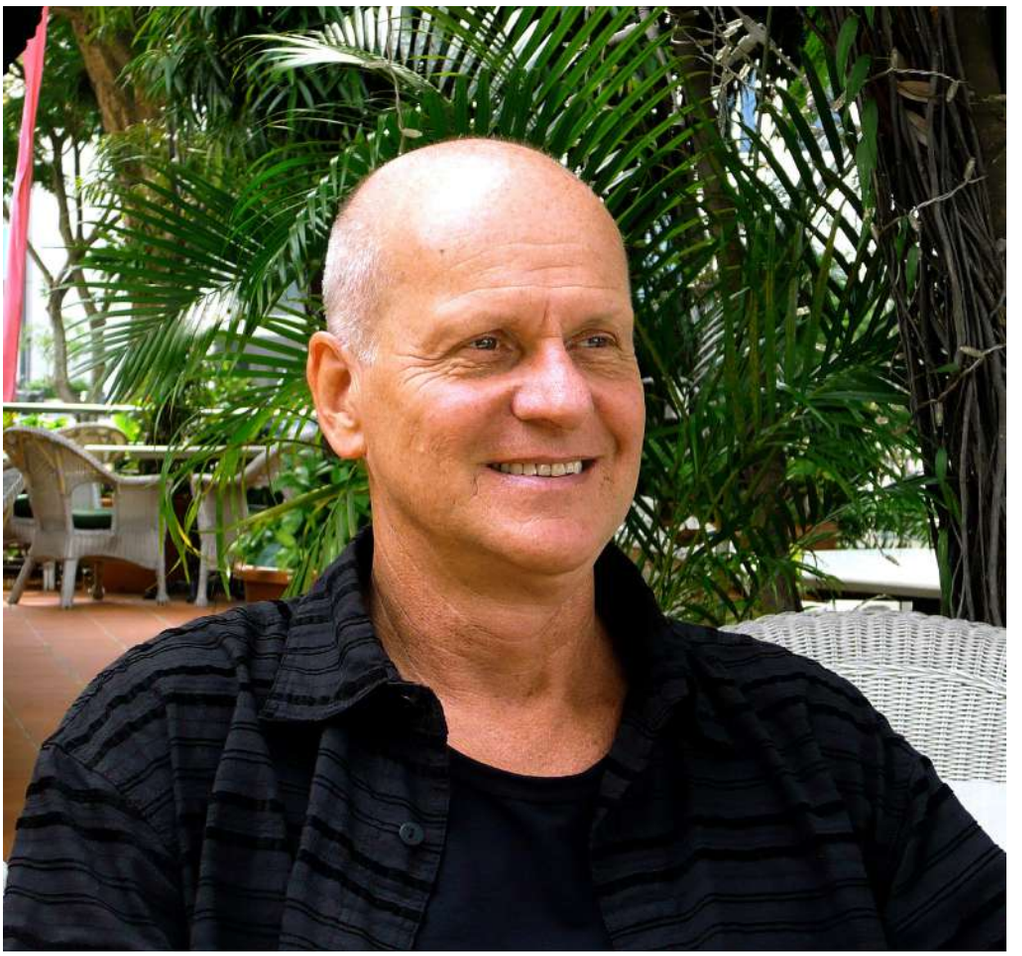
FULL EMPTINESS



SURRENDER

What can the East—
the Indian East, where the cosmos unfurls through rhythms of time and karma—
offer to the Western mind?
Perhaps this:
A willful interruption.
A pause in the ceaseless urge to shape and mold the world around the self.
To interrupt the act of making—
and in the stillness that then appears, to face nature not as material,
but as mirror.
Yes, there are moments—
rare, yet profound—
when a Western mind, weary of its impossible quest for control,
stops.
Man or woman, the individual then relinquishes.
Surrenders, abandons the self to the flow of what "is".
Learns, from a guru or from silence,
not how to act—but how to yield.
How to become part of the Great Unfolding.

SAMARPAN

Thus, when one grows up in the 1950s-1960s not far from the spires of the Cologne Cathedral, is it a surprise that—
in the 1970s, having first fled into art—
one does not wait long to turn East, to the Indic world,
where the sacred is not built upward, but breathed into the earth,
where time is not a line but a spiral,
and the self, no a fortress—but the flow of a river?

Is it a surprise, then, that after wrapping oneself in the garb of surrender,
one takes the name of "Surrender" itself—*Samarpan*—
and lets one's art be infused with the idea that the finite must be transcended,
and the infinite embraced?

UNLOCKING SURRENDER

To enter the world of Samarpan's art is to surrender to its contradictions—not by resolving them, but by perceiving them as facets of a single quest, a unified movement: here, of the hand; there, of the mind—both released into intuitive flow. His works—whether figurative line drawings or vibrant compositions of graded light and color—are not dualistic, but complementary emanations of the same inward gesture: a letting go. A surrender.

Samarpan's attitude is telling. When asked whether he knows what he is doing, he responds with a paradox: "If I knew what I were doing, I wouldn't need to do it," he says. "I must accept that there is no guidance—but I must proceed as if I knew." This is not an evasion but the essence of his artistic endeavor. For Samarpan, creation is not the execution of a plan but the act of surrendering to something unknown that flows through him and moves him—without map or measure--In a space where art definitions, such as figuration or abstraction, are of little use to apprehend what is.

LET GO THE UNCERTAIN OUTLINE

Let us begin with his figures. Are Samarpan's drawings ordinary figurative works? Do they convey something clearly definable? No—they resist definition, just as they resist space. Where conventional drawing carves lines into recognizable forms and narratives, his lines linger in ambiguity. They do not depict life, nor aim at any "*beautiful*" result, but instead invoke raw "*presence*"—indefinable signs of the human, stripped of any specific meaning and identity, bar the fact of loneliness or togetherness and the tension between the two. They are at once beings and becomings: markers of an existential tension that must be felt rather than explained.

In their elemental simplicity—whether drawn or cut-out—these figures embody Samarpan's search, not for form, but for surrender. For the emergence of whatever comes, even if it lacks meaning, even if it defies beauty. In their wavering contours, we sense no ambition for representation—neither of the real nor of the imagined—for such notions hold no lure for him. What we find instead is the quiet magic of the unknown, of simply *being there*.

LET GO THE UNCERTAIN OUTLINE

If Samarpan's linear figures speak of *samarpan*—a surrender—not just to the form of human beings but to the very notion of form itself, his paintings seem to lead toward natural shapes, yet always remain just before becoming them. They inhabit a space between—the certain and the uncertain, the figurative and the abstract, the defined and the vaporous.

There are moments when a viewer might sense a rounded form tapering, spiraling—like a snail or a shell—inviting identification. Yet that invitation is immediately withdrawn. There is no leap into objecthood. The eye, reaching for certainty, finds only ambiguity. Nature seems near, but remains unnamed. It is misted, not mapped.

These curved lines refuse to be pinned down. They slip beyond regularity, evading any framework that would render them "man-made." They exist not as representations, but as evocations—somewhere between form and formlessness, motion and stillness, structure and flow. In Samarpan's world, we are always *in between*.

Add to this color—color becomes the second breath of this uncertainty. Just as one might begin to perceive a pattern, a rhythm in hue or tone, it dissolves. The atmosphere resists objecthood. A color trail or surface emerges, flows across the surface, thickens or thins, crashes into a boundary—only to melt into mist or sharpen into colorful pigments again. The eye follows it, chasing a meaning that never arrives.

From curve to curve, from blush to blaze, color, always from "elsewhere", glides. Never anchoring. Nuances harden into boldness, collide on a line—then recede. It becomes a flow, a breathing of color. A surrender not just of form, but of meaning.

Do you remember? I asked above to Samarpan whether he knew what he was doing when drawing his characters. Had I asked about his paintings, the answer would have been the same: " If I knew, I would not have to do it.

What, then, emerges in Samarpan's figures—those drawn, cut, and shaped—and likewise flows through the colors of his paintings? Is it his *surrender*?

Why not?

It is not the outpouring of a liberated subconscious. It does not arise from the deep well of personal memory, nor from the sudden release of repressed desires. Neither does it stem from any clear, conscious intent, tied to his social self or artist's role.

No. It lies elsewhere.

It springs from that suspended point where the spirit enters stillness—where Samarpan, in surrender, becomes vessel rather than maker. It is not he who paints, but the world that flows through him. In the quiet of that meditative void, the greater Void—the flow of all things—finds its way in.

Forms, people, colors, nature, the ungraspable—these pass through and leave their traces. Not as representations, not as symbols, but as presences. In surrendering, he does not express; he *transmits*.

And what fills his work, then, who knows? is not him—but the rhythm of the world itself.

JEAN COUTEAU

PAINTING

1979 - 2025

Leaf of Life
Water color on Buetten paper
50 x 60 cm
1979

Thanksgiving Day
Water color on Buetten paper
50 x 60 cm
1979

You are the diamond in the crown
Water color on Buetten paper
50 x 60 cm
1979

Heavenly chariot
Water color on Buetten paper
50 x 60 cm
1982

Assemblage on wood
90 x 90 cm
1982

Assemblage on wood
70 x 70 cm
1982

Tempera on canvas
120 x 90 cm
1983

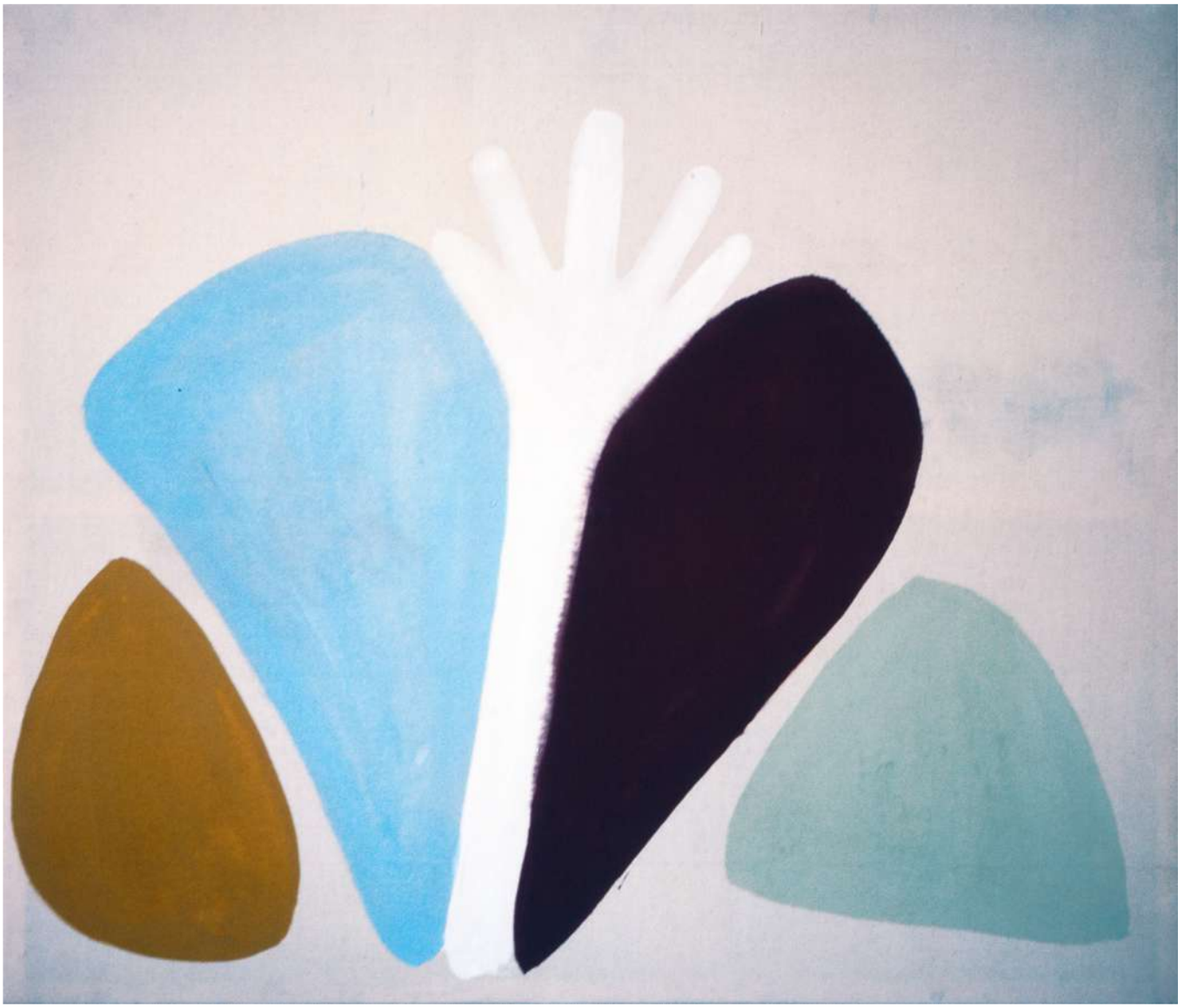
Tempera on canvas
140 x 90 cm
1983

Tempera on canvas
140 x 110 cm
1983

Tempera on canvas
120 x 110 cm
1983

Tempera on canvas
120 x 165 cm
1984

Tempera on canvas
120 x 165 cm
1984



Tempera on canvas
120 x 100 cm
1984

Acrylic on canvas
120 x 160 cm
1984

Acrylic on canvas
135 x 185 cm
1985

Acrylic on canvas
135 x 185 cm
1985

Acrylic on canvas
135 x 185 cm
1985

Acrylic on canvas
180 x 135 cm
1985

The cook doesn't belong in the soup . . .

Der Koch gehört nicht in die Suppe . . .

Acrylic and oil on canvas
180 x 240 cm
1986

Hallelujah in blue-red . . .

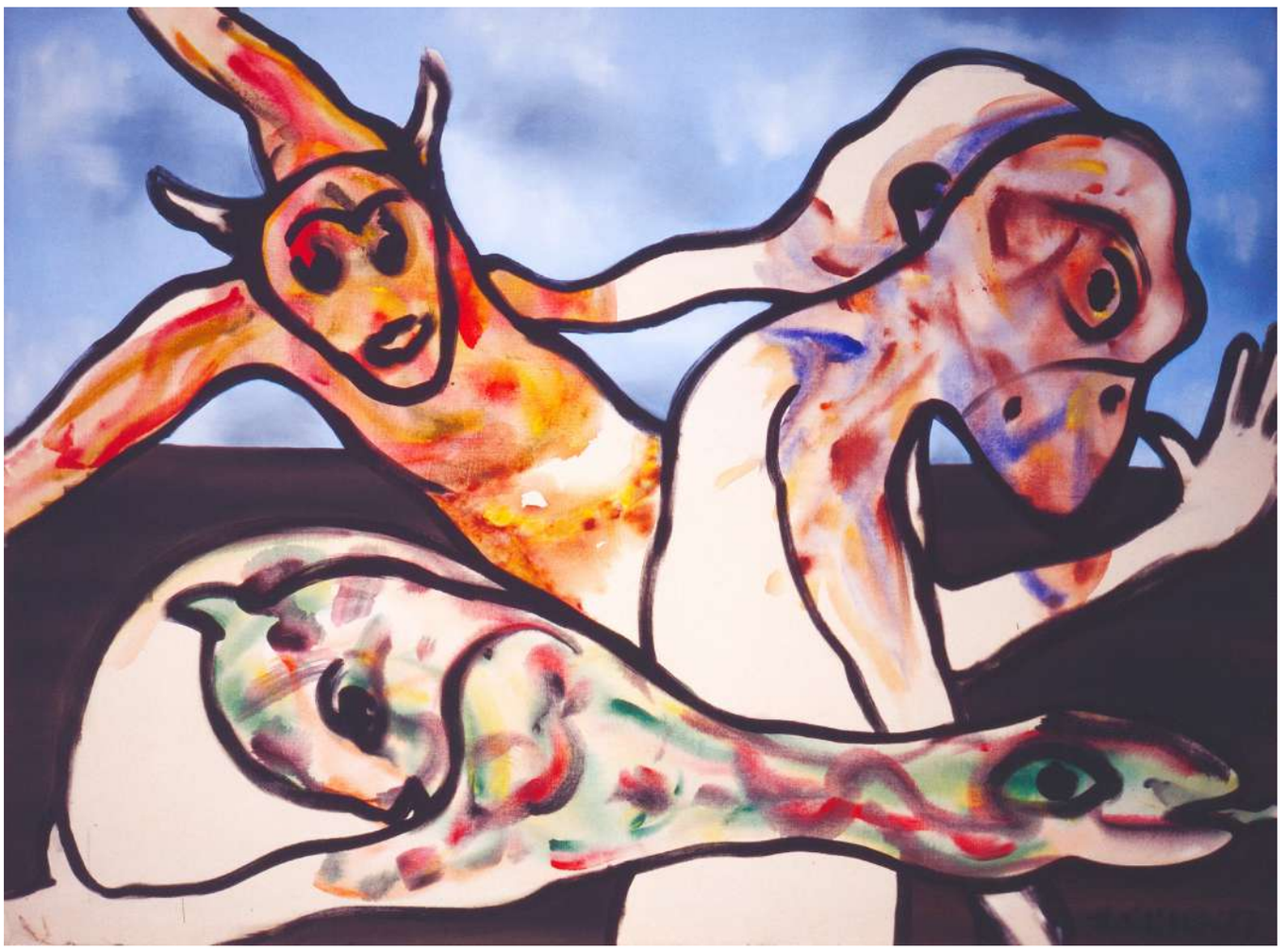
Halleluja in blaurot . . .

Acrylic and oil on canvas
135 x 185 cm
1987

Sometimes it's better to keep your head in your trouser s . . .

Manchmal ist es besser den Kopf in der Hose zu tragen. . .

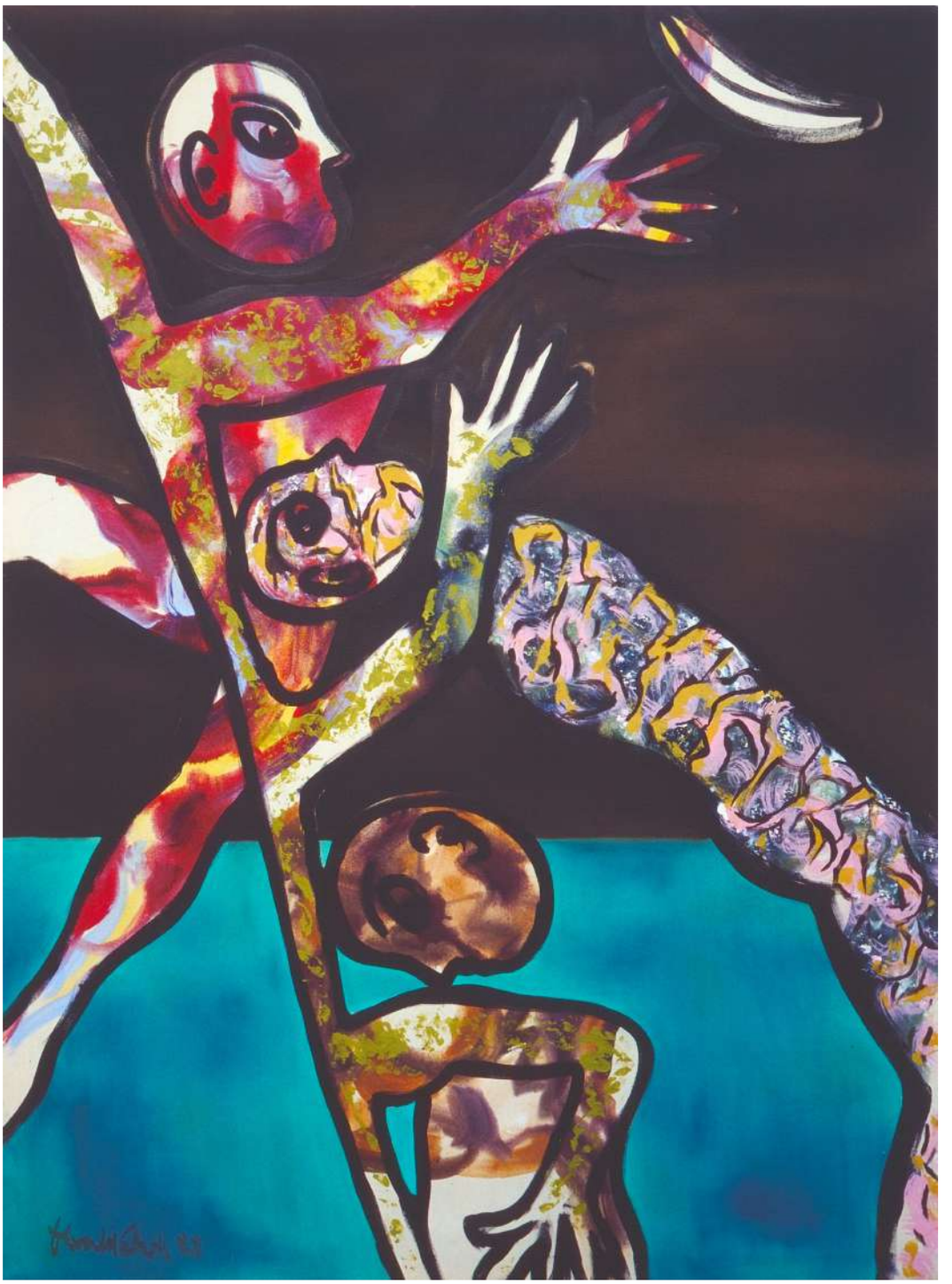
Acrylic and oil on canvas
120 x 160 cm
1987



Travelling home . . .

Auf Heimreise . .

Acrylc and oil on canvas
185 x 135 cm
1987



Turn around, because the hurdy-hurdy is walking around . . .

Dreh dich um, denn der Leierkastenmann geht umher. . .

Acrylic and oil on canvas
185 x 135 cm
1988

Chuck it out the window . . .

Schmeiß es aus dem Fenster . . .

Acrylic and oil on canvas
44 x 54 cm
1989

Acrylic and oil on canvas
44 x 54 cm
1989

Acrylic and oil on canvas
70 x 100 cm
1989

Trip to Guilin . . .

Reise nach Guilin . . .

Acrylic and oil on canvas
220 x 160 cm
1989

Climbing up to descend again . . .

Hinaufsteigen um wieder herabzusteigen . . .

Acrylic and oil on canvas
135 x 180 cm
1990

The Maltesers took the Easter eggs with them . . .

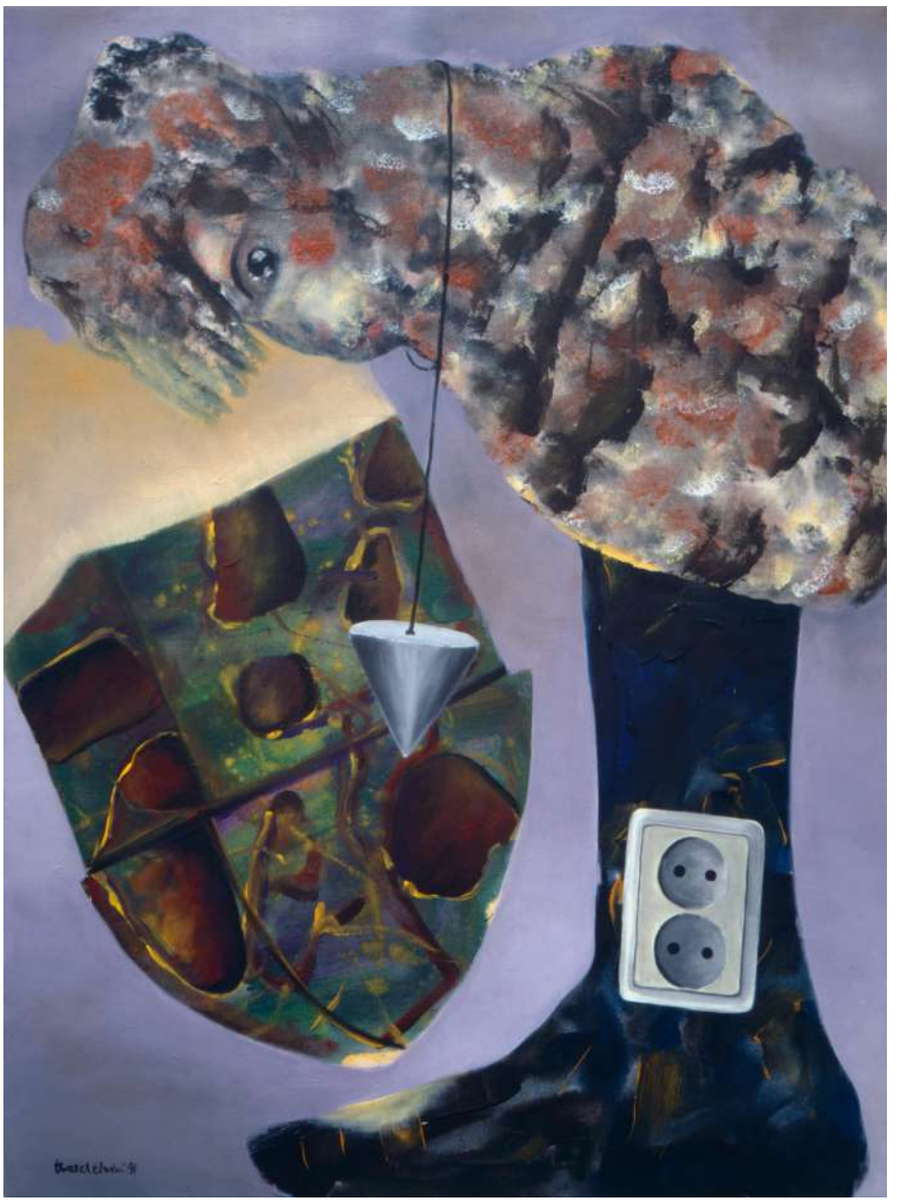
Die Malteserinnen nahmen die Ostereier mit . . .

Acrylic and oil on canvas
140 x 110 cm
1990

The temptation of the unholy hamster . . .

Die Versuchung des unheiligen Hamsters . . .

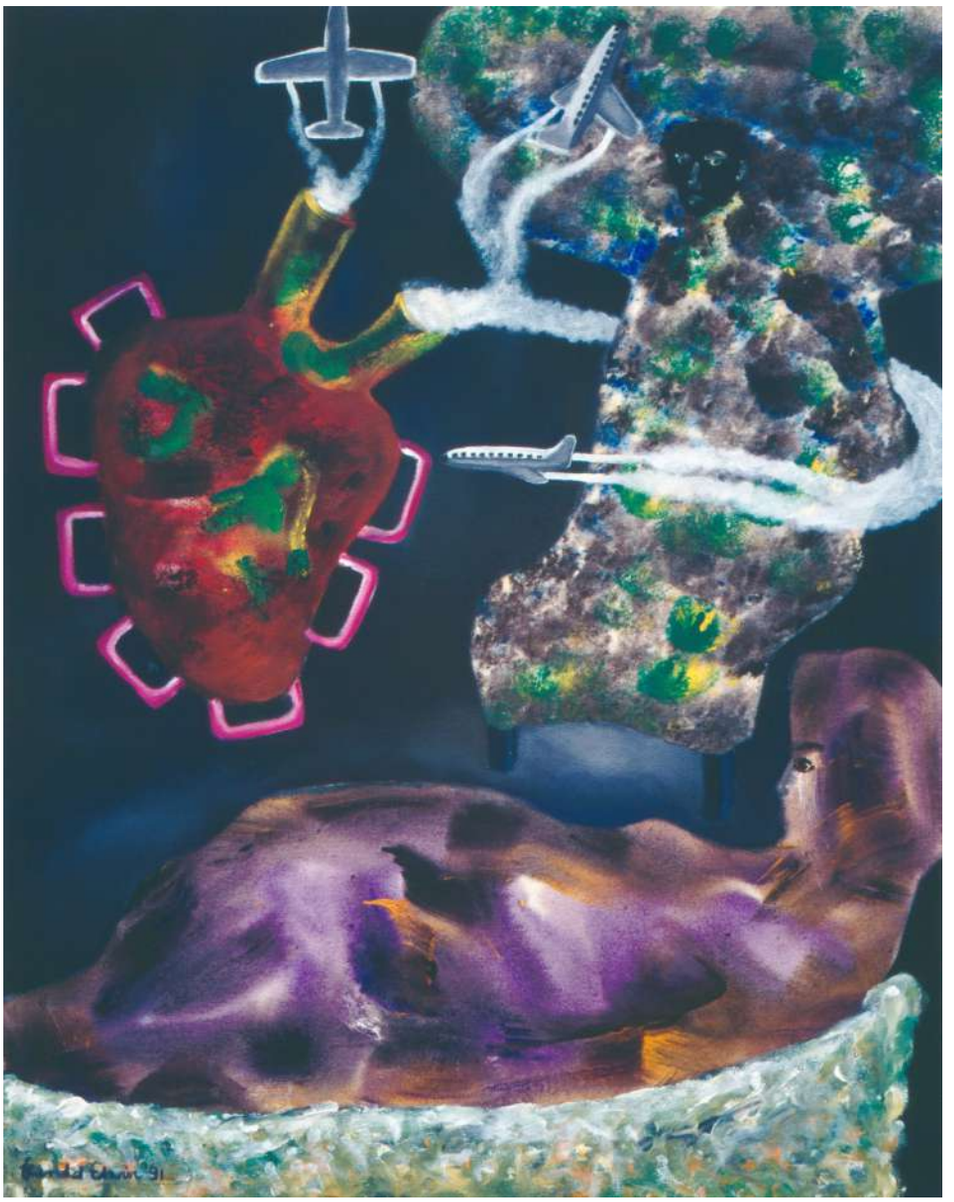
Acrylic and oil on canvas
180 x 209 cm
1990



An early riser gleefully swallows a sleeping pill for breakfast . . .

Ein Frühaufsteher schluckt genüsslich eine Schlaftablette zum Frühstück . . .

Acrylic and oil on canvas
140 x 90 cm
1991



Birthday with an empty stomach . . .

Geburtstag mit leerem Bauch . . .

Acrylic and oil on canvas
60 x 82 cm
1991

Laughing echo under a weeping sky . .

Lachendes Echo unter weinendem Himmel . . .

Acrylic and oil on canvas
135 x 78 cm
1991

A person looks into the mirror until he disappears, and more and more follow him...

Ein Mensch blickt in den Spiegel bis er verschwindet, und es werden immer mehr, die ihm folgen . . .

Acrylic and oil on canvas
62 x 111 cm
1992

A larva refuses to grow and enjoys a full life . . .

Eine Larve weigert sich zu wachsen und erfreut sich an einem erfüllten Leben . . .

Acrylic and oil on canvas
77 x 92 cm
1992

A madwoman is not understood because she has given up her mind . . .

Eine Verrückte wird nicht verstanden, weil sie ihren Verstand aufgegeben hat . . .

Acrylic and oil on canvas
56 x 122 cm
1992

The head is like a nut that wants to be cracked, it's bad with a coconut. . .

Der Kopf ist wie eine Nuss, die geknackt werden will, schlecht ist es bei einer Kokosnuss. . .

Acrylic on canvas
114 x 143 cm
1992

Right and wrong sit happily in the bar after both have lost their identity cards . .

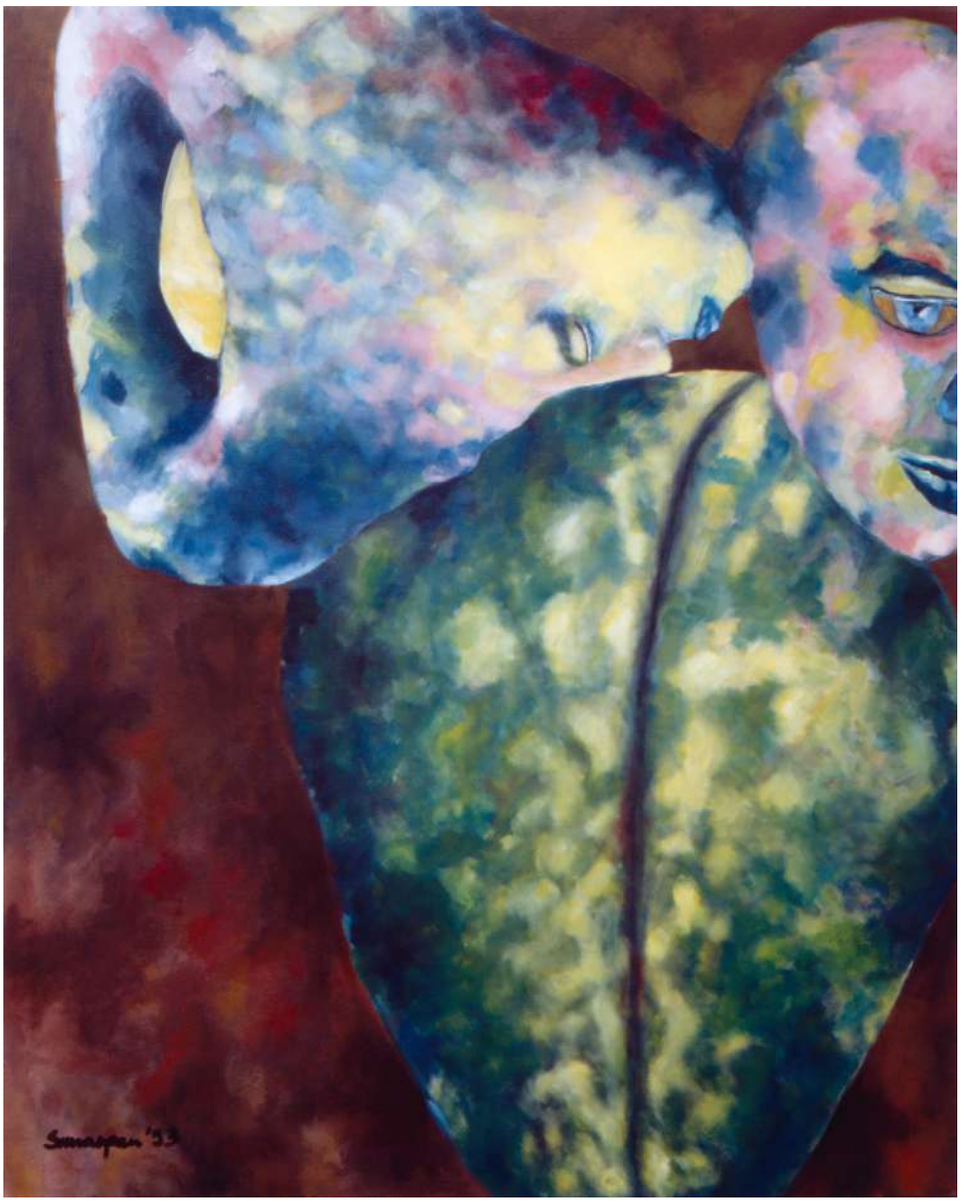
Recht und Unrecht sitzen vergnügt in der Bar, nachdem beide ihren Personalausweis verloren haben . . .

Acrylic on canvas
73 x 93 cm
1993

Adam and Eve have a feast while God offers the guests stewed apples . . .

Adam und Eva geben ein Fest, während Gott den Gästen Apfelkompott anbietet . . .

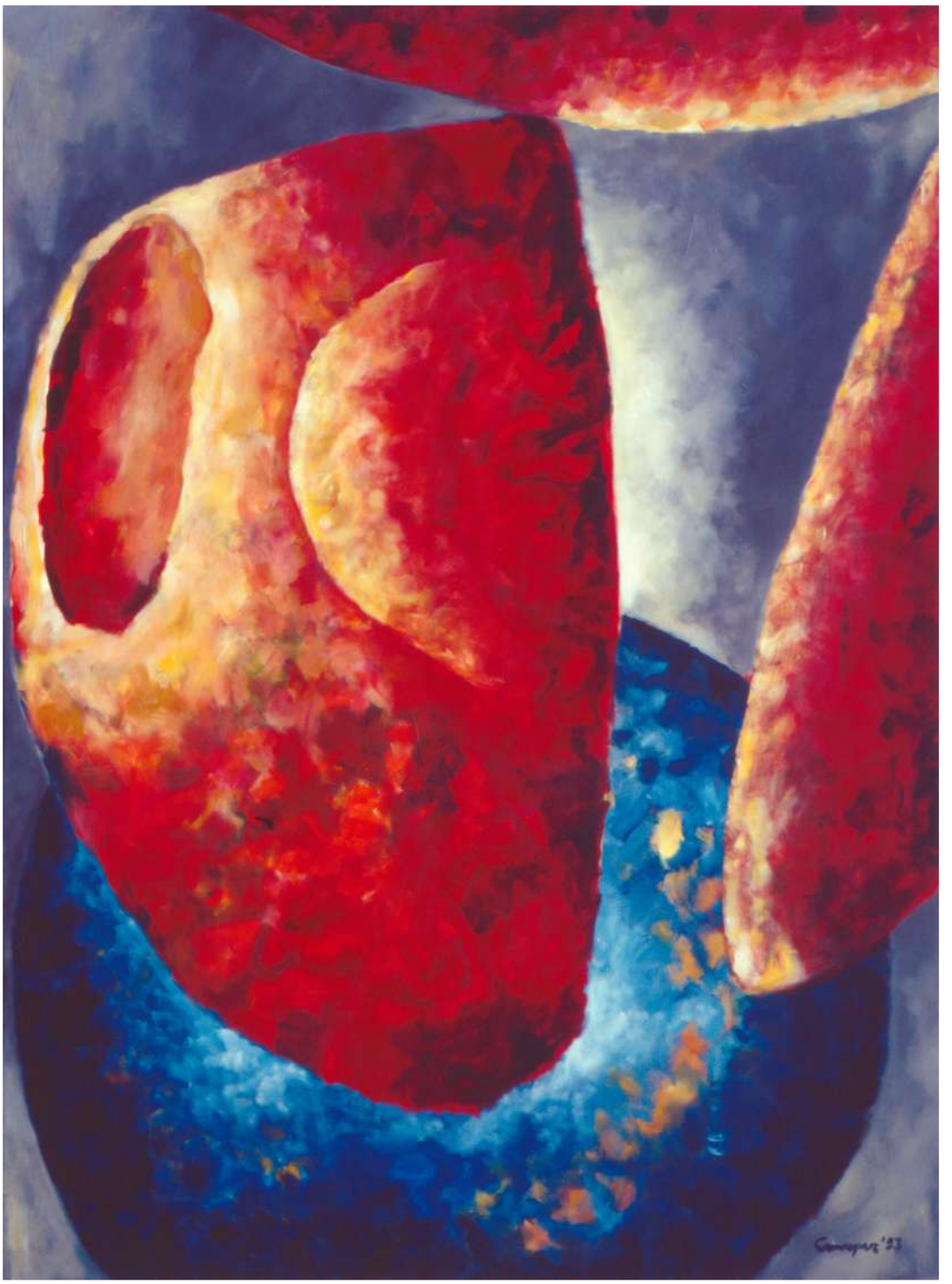
Acrylic on canvas
82 x 66 cm
1993



A milkmaid throws away her bill and instantly becomes a chocolate bear . . .

Ein Milchmädchen wirft ihre Rechnung fort und wird auf der Stelle zu einem Schokoladenbär . . .

Acrylic and oil on canvas
135 x 185 cm
1993



He always carried a lemon with him in case of an emergency, and when he was ready he fell into a barrel of honey . . .

Für den Ernstfall trug er immer eine Zitrone mit sich, als er soweit war fiel er in ein Honigfass . . .

Acrylic on canvas
160 x 240 cm
1993

We are all in no boat because the boat is empty . . .

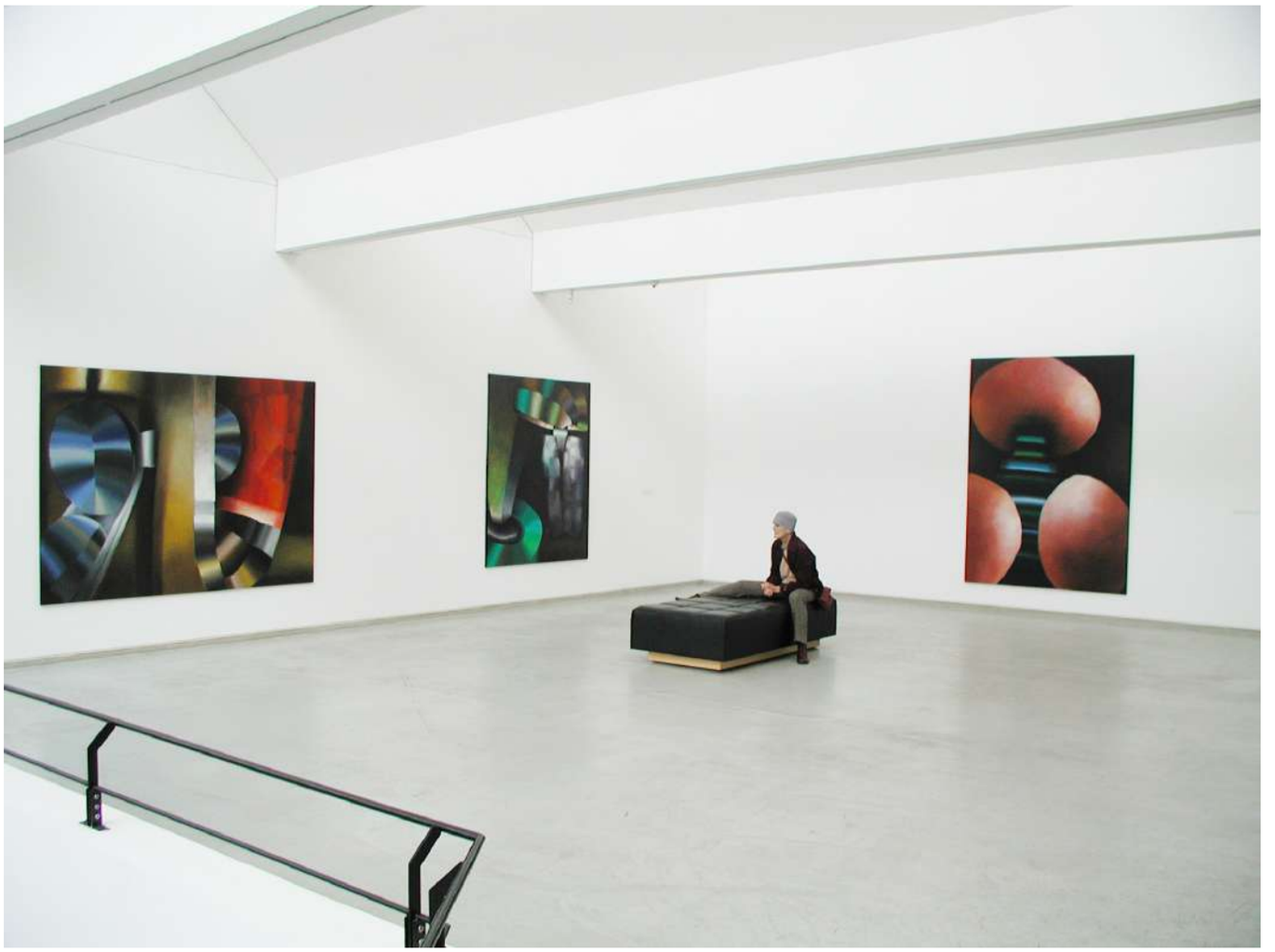
Wir sitzen alle in keinem Boot, weil das Boot leer ist . . .

Acrylic on canvas
66 x 81 cm
1994

He calls the information centre because he wants to forget his phone number . . .

Er ruft die Auskunft an, weil er seine Telefonnummer vergessen will . . .

Acrylic on canvas
130 x 90 cm
1996



"Going with no trail" Solo exhibition, City Museum, Siegburg, Germany, 2002

The voices of his fans are completely silenced when his birth certificate is destroyed . .

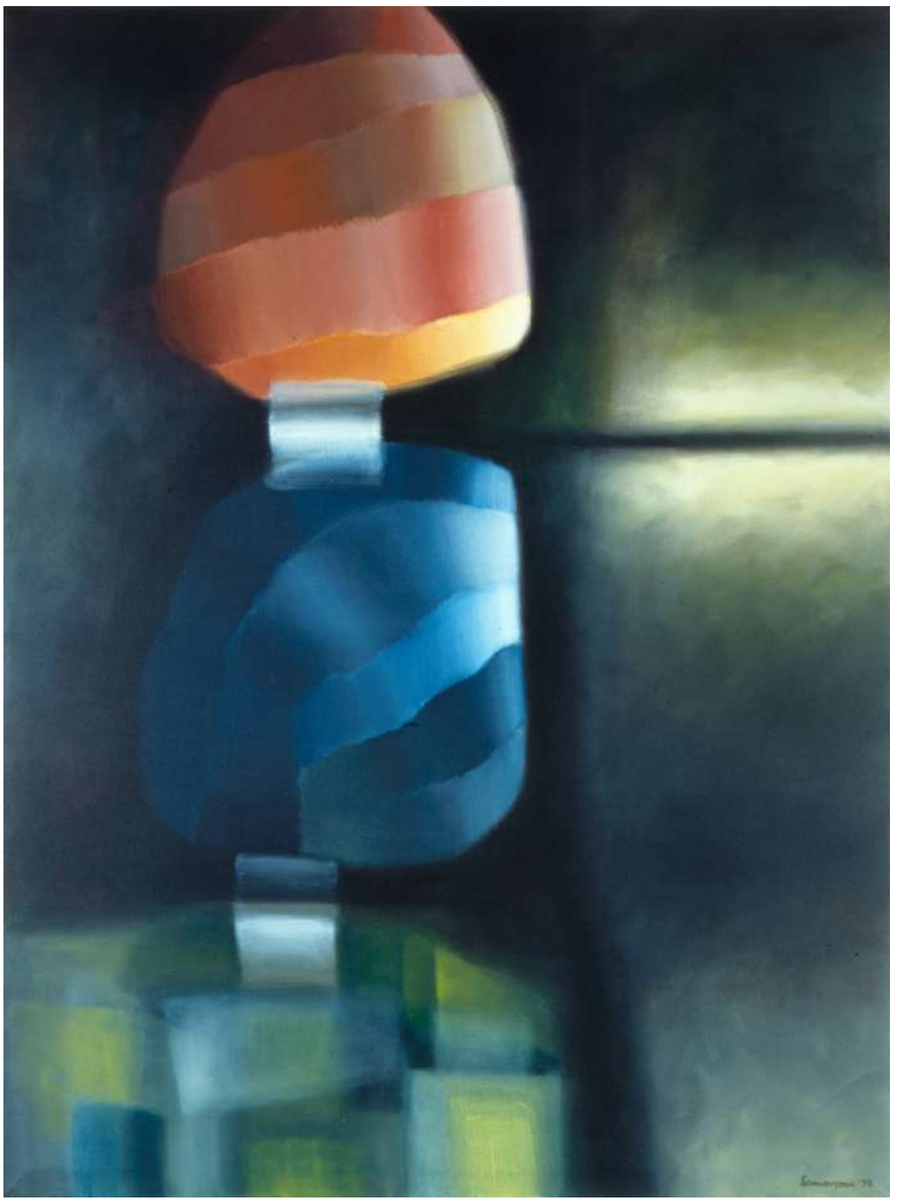
Die Stimmen seiner Fans verstummen vollends, als sich seine Geburtsurkunde vernichtet . . .

Acrylic on canvas
60 x 81cm
1997

Since he lost his certificates, he is no longer interested in the question of who flushes the toilet . . .

Seitdem er seine Zeugnisse verloren hat, interessiert ihn die Frage nicht mehr, wer die Wasserspülung drückt . . .

Acrylic on canvas
120 x 80 cm
1998



The prizewinner holds the prize in his empty hands . . .

Der Preisträger hält den Preis in seinen leeren Händen . . .

Acrylic on canvas
135 x 180 cm
1998

He raises and lowers his arms and feet on his own responsibility until the control tower releases him. . .

Selbstverantwortlich hebt und senkt er seine Arme und Füße bis der Kontrollturm ihn entläßt. . .

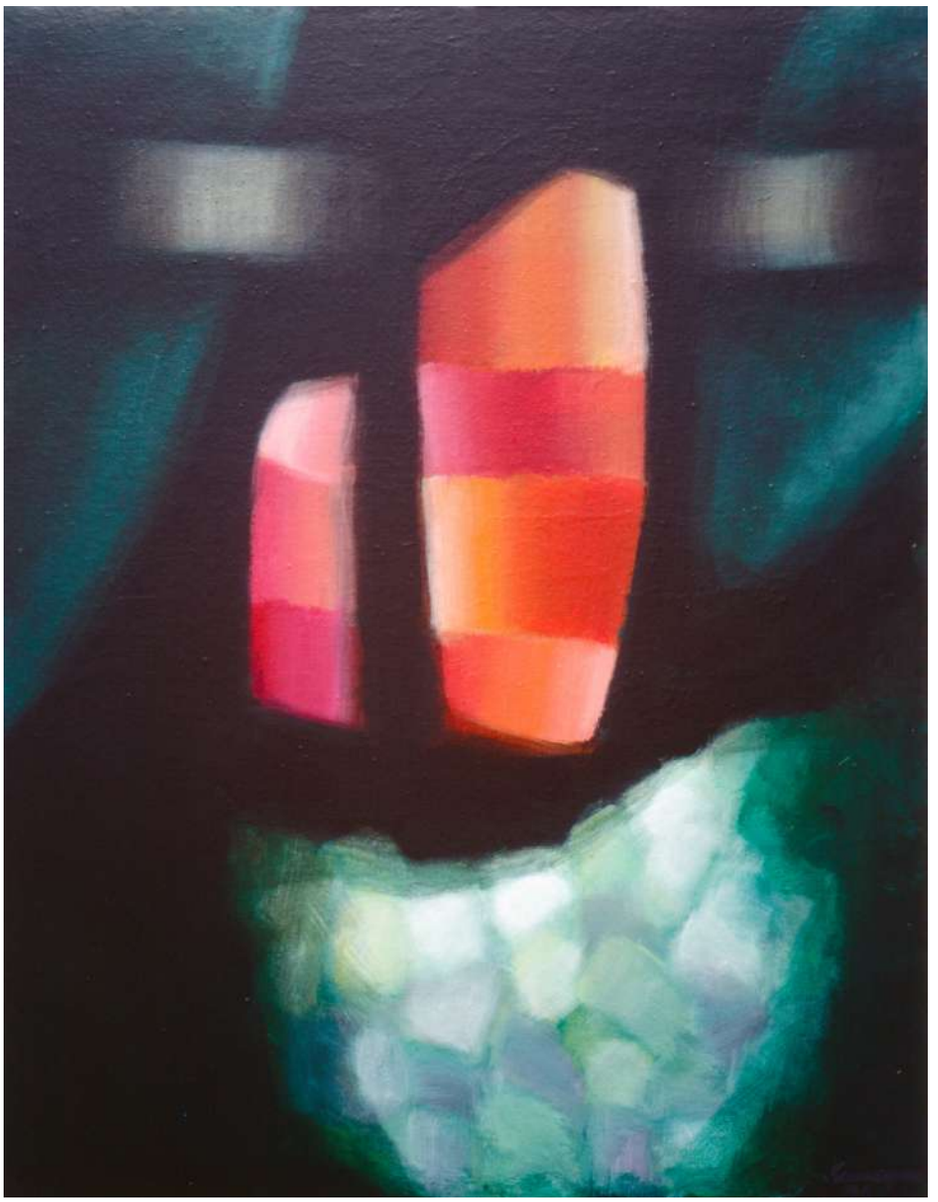
Acrilic on canvas
80 x 67 cm
1998

"Going with no trail" Solo exhibition, City Museum, Oldenburg Germany, 2002

He preaches at the top of his lungs about an empty stomach . . .

Er predigt aus vollen Hals vom leeren Magen . . .

Acrylic on canvas
54 x 44 cm
1998



A black man dressed in black nourish the colorful candy existence of a few, both at home is the changing room . . .

Die Schwarzgekleidenen nähren das bunte Bonbon-Dasein einiger weniger, beider zuhause ist die Umklei-dekabine . . .

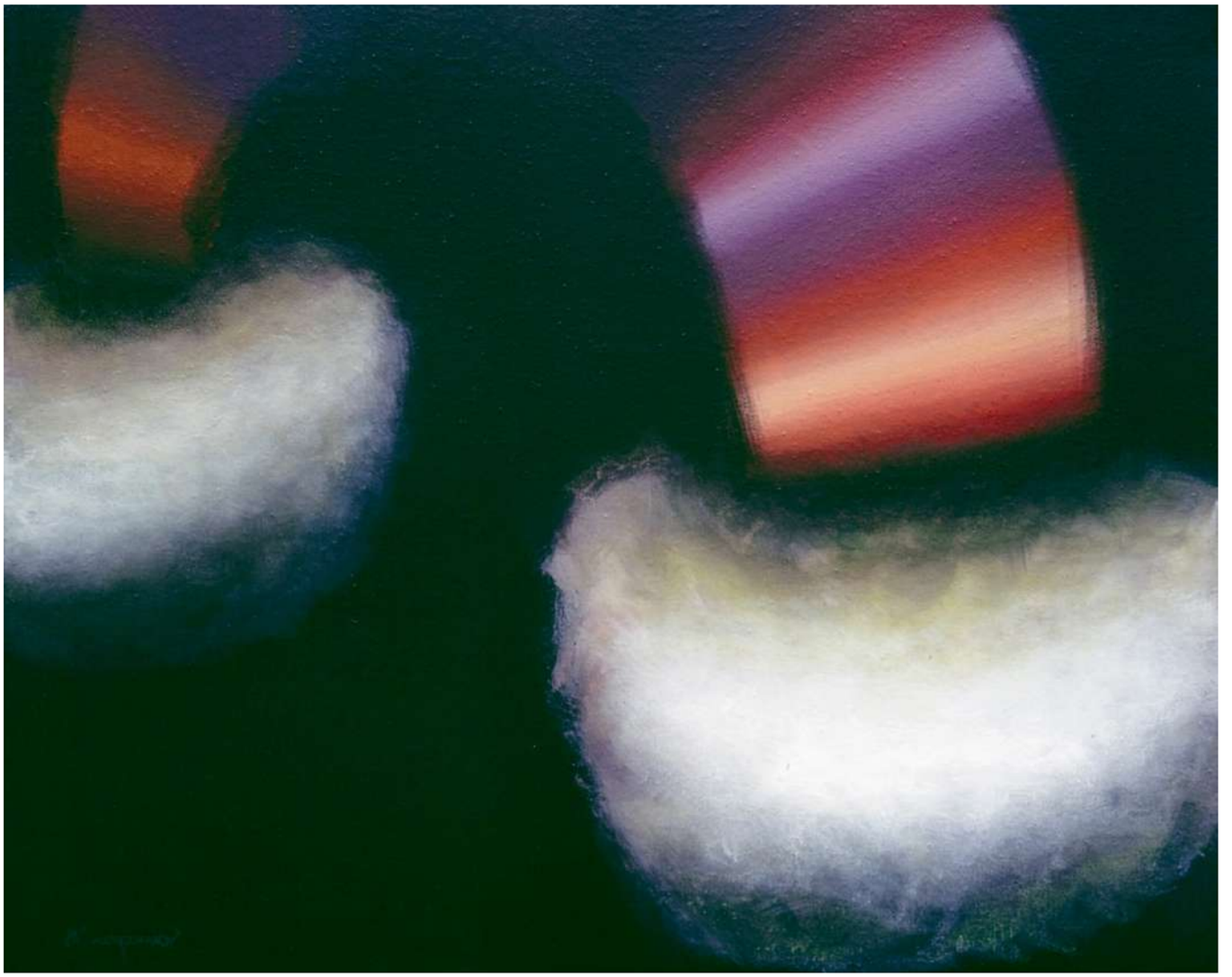
Acrylic on canvas
55 x 71 cm
1998

Stoned and desugared, it walks its way until it unexpectedly falls into its core . . .

Entsteint und entzuckert spaziert er seines Weges, bis er ungeahnt in seinen Kern fällt . . .

Acrylic on canvas
185 x 135 cm
1999

"Going with no Trail" Solo Exhibition, Siegburg, Germany, 2002



Acrylic on canvas
54 x 41 cm
1999

He jumps into the weekend, rejoices at the beginning of the week and forgets himself in the middle of the week . . .

Für den Ernstfall trug er immer eine Zitrone mit sich, als er soweit war fiel er in ein Honigfass . . .

Acrylic on canvas
54 x 41 cm
1999

"No Thing", State Museum, Bonn, Germany, 2001

HANKY-PANKY ON TWO WHEELS

A neighbour tells his neighbour a story

Samarpan creates mosaic stones which we compose to something we are convinced of what it should be: reality. We are used to comprehend reality only after we have revealed its sense: this announces the "will to sense". In fact, however, it could be that it is just a common habit or we just claim to be directed and tempted by this will.

Irritations always arise whenever things refuse to be allocated to a strict order. We are in the habit to force them instead of admitting non-sense. The sense, however, surpasses itself in the non-sense: roguishly, pathetically, tragically and playfully, because also non-sense must have sense.

The mind is led to its limits when it tries to understand non-sense. Where non-sense is complete there is no sense. Where mind predominates there is no non-sense. Last rescue attempt: non-sense will be forbidden and disclaimed. Yet it could be a useful instrument to regain critical sensitiveness for sense.

Transferring habits into consciousness, celebrating the culture of will for sense.

DR. JüRGEN WONDE

He drives into the cul-de-sac because he doesn't want a speed limit. . .

Er fährt gegen die Sackgasse, weil er keine Geschwindigkeit-Begrenzung will. . .

Acrylic on canvas
92 x 76 cm
1999

Exhausted, he gathers himself for a lawnmower aria . . .

Erschöpft sammelt er er sich bei einer Rasenmäher Arie . . .

Acrylic on canvas
135 x 180 cm
2000

He stands by the sea, wants to catch the wave, suddenly falls into the water and has been building sandcastles ever since. . .

Er steht am Meer, will die Welle einfangen, fällt auf einmal ins Wasser und baut seitdem Sandburgen . . .

Acrylic on canvas
230 x 170cm
2000

A simple man meets his wife and gives them both up . . .

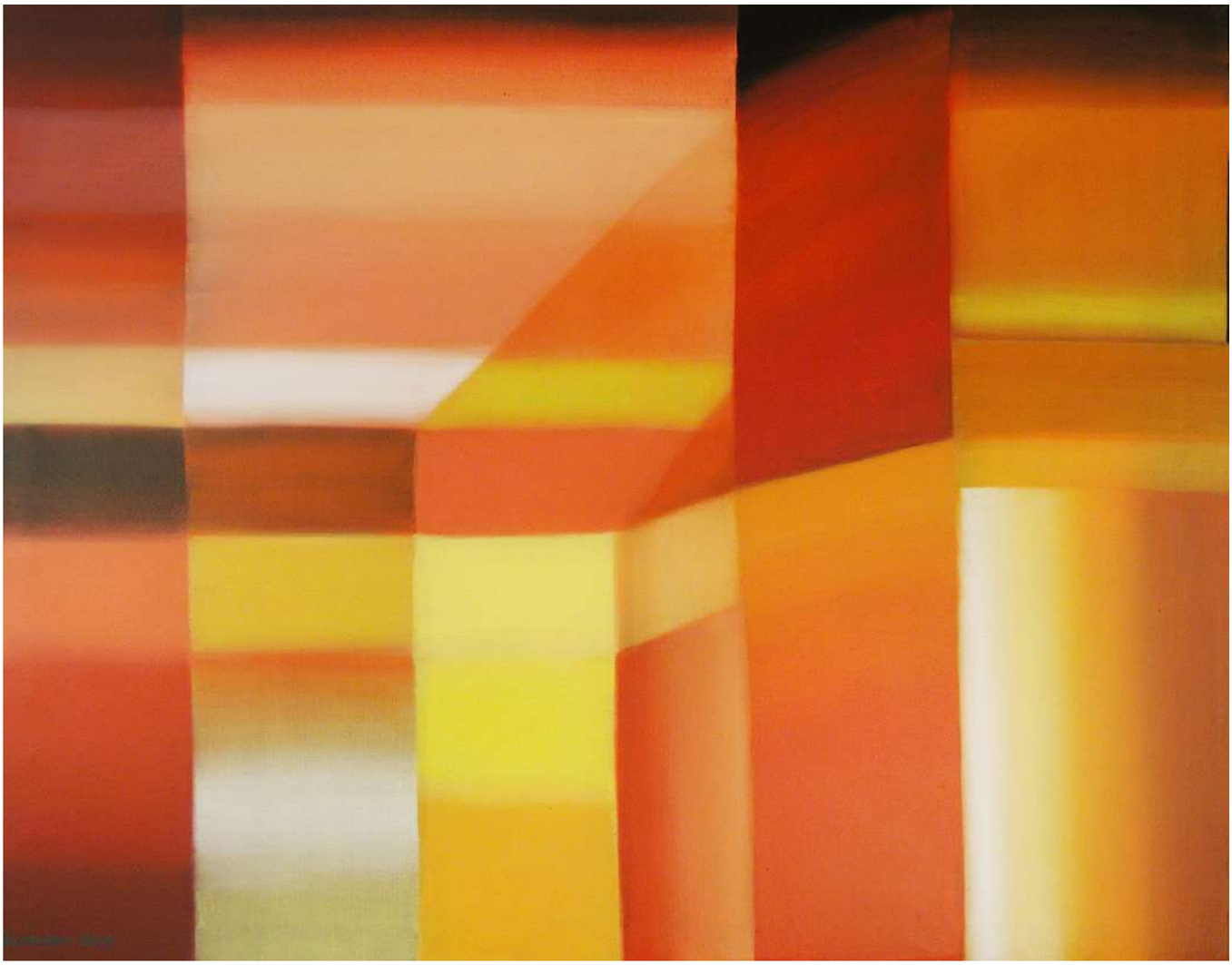
Ein einfacher Mann lernt seine Frau kennen und gibt beide auf . . .

Acrylic on canvas
110 x 149 cm
2001

He puts a wooden fence around his bed so that he can't see anyone while he sleeps . . .

Er zieht sich einen Bretterzaun um sein Bett, damit er im Schlaf keinen sehen kann . . .

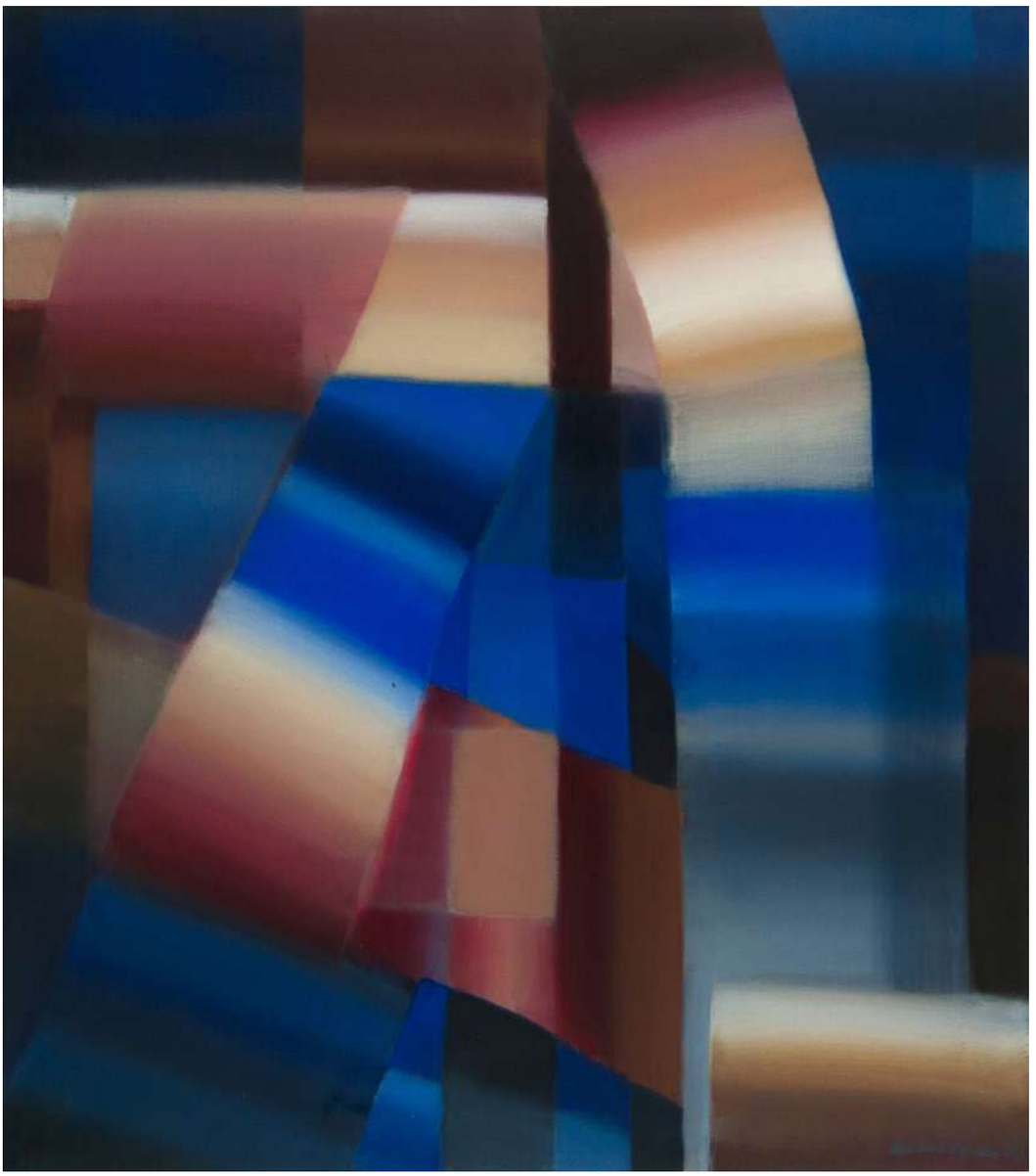
Acrylic on canvas
82 x 66 cm
2002



He cuts the rocket every three minutes and gets lost in the starling box . . .

Er schneidet den Rucola im Drei-Minuten-Takt und verliert sich im Starenkasten . . .

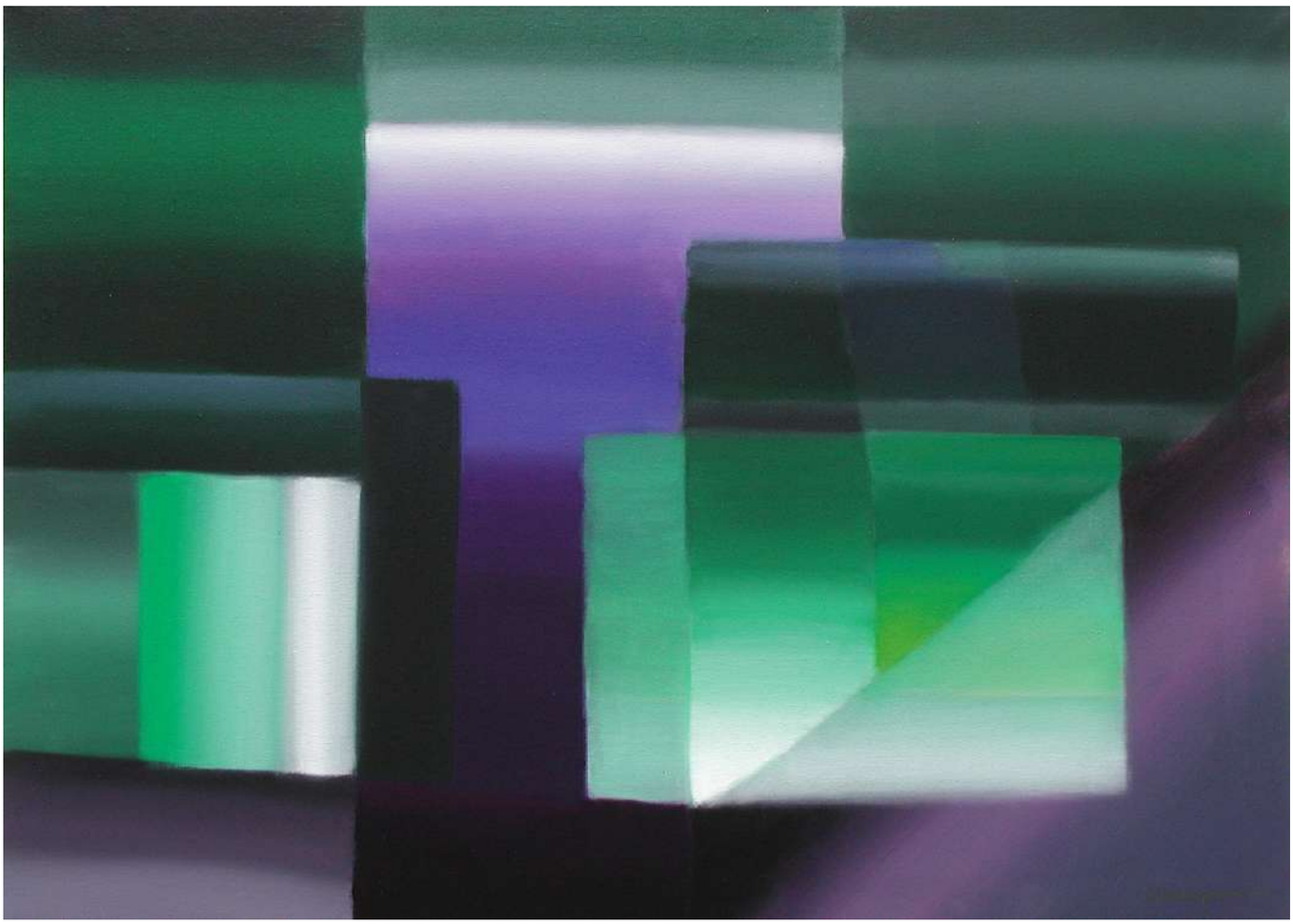
Acrylic on canvas
140 x 110 cm
2002



The fish has had enough and turns into a fish quencher . . .

Der Fisch hat es satt und wird zum Fischklöschen . . .

Acrylic on canvas
70 x 80 cm
2002

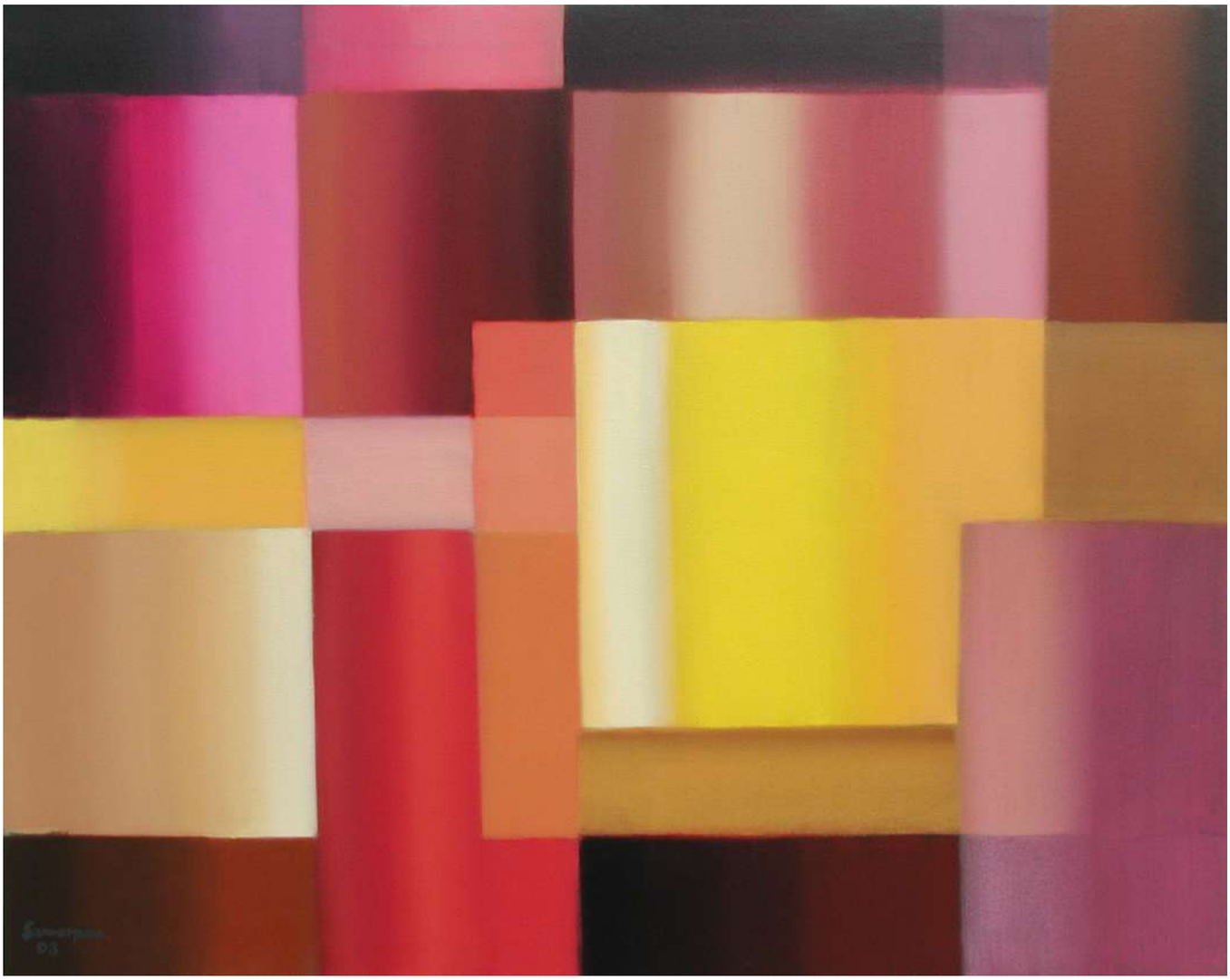


With a swelling chest and determined steps, he gets lost on a building site . . .

Mit schwellender Brust und zielstrebigen Schritten geht er auf einer Baustelle verloren . . .

Acrylic on canvas
110 x 89 cm
2002

"No Thing", State Museum, Bonn, Germany, 2001



On her birthday, tears fall from her eyes and no one is there to celebrate . . .

Auf ihrem Geburtstag schließen ihr die Tränen aus den Augen, und niemand ist mehr da, um zu feiern . . .

Acrylic on canvas
110 x 140 cm
2002

Together they tune in to the indeterminable . . .

Sie stimmen zusammen auf das Unbestimmbare ein . . .

Acrylic on canvas
80 x 90 cm
2003

He simple-mindedly stumbles manifold into omnipotence . . .

Er einfältig stolpert vielfältig in die Allmächtigkeit . . .

Acrylic on canvas
80 x 90 cm
2003

A long runner sprints to the finish line at a no-parking zone...

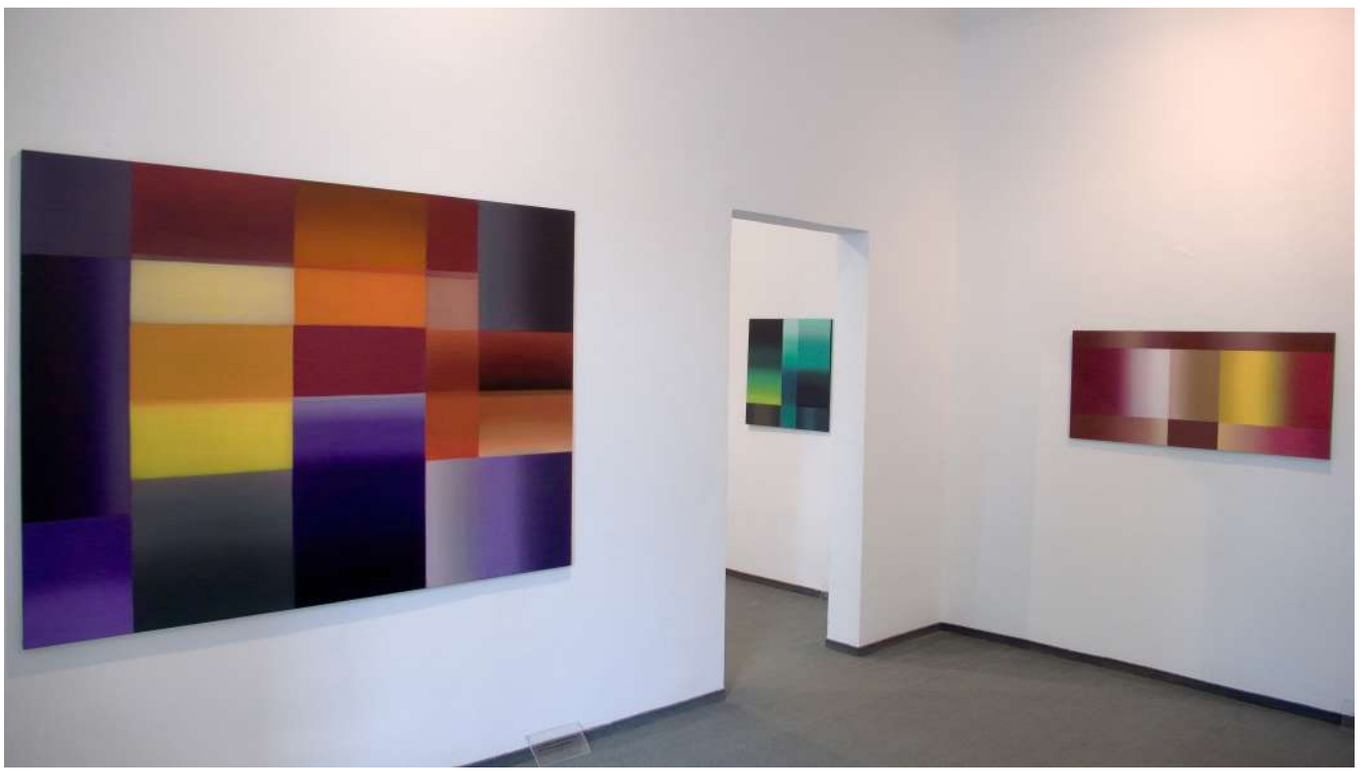
Ein Langläufer sprintet in einer Parkverbotszone ins Ziel...

Acrylic on canvas
80 x 90 cm
2003

After he pours buckets of verbal rubbish out of the radio network, he slips into a dead spot and gets lost . . .

Nachdem er eimerweise Wortmüll aus dem Funknetz schüttet, rutscht er in ein Funkloch und verliert sich . . .

Acrylic on canvas
80 x 70 cm
2003

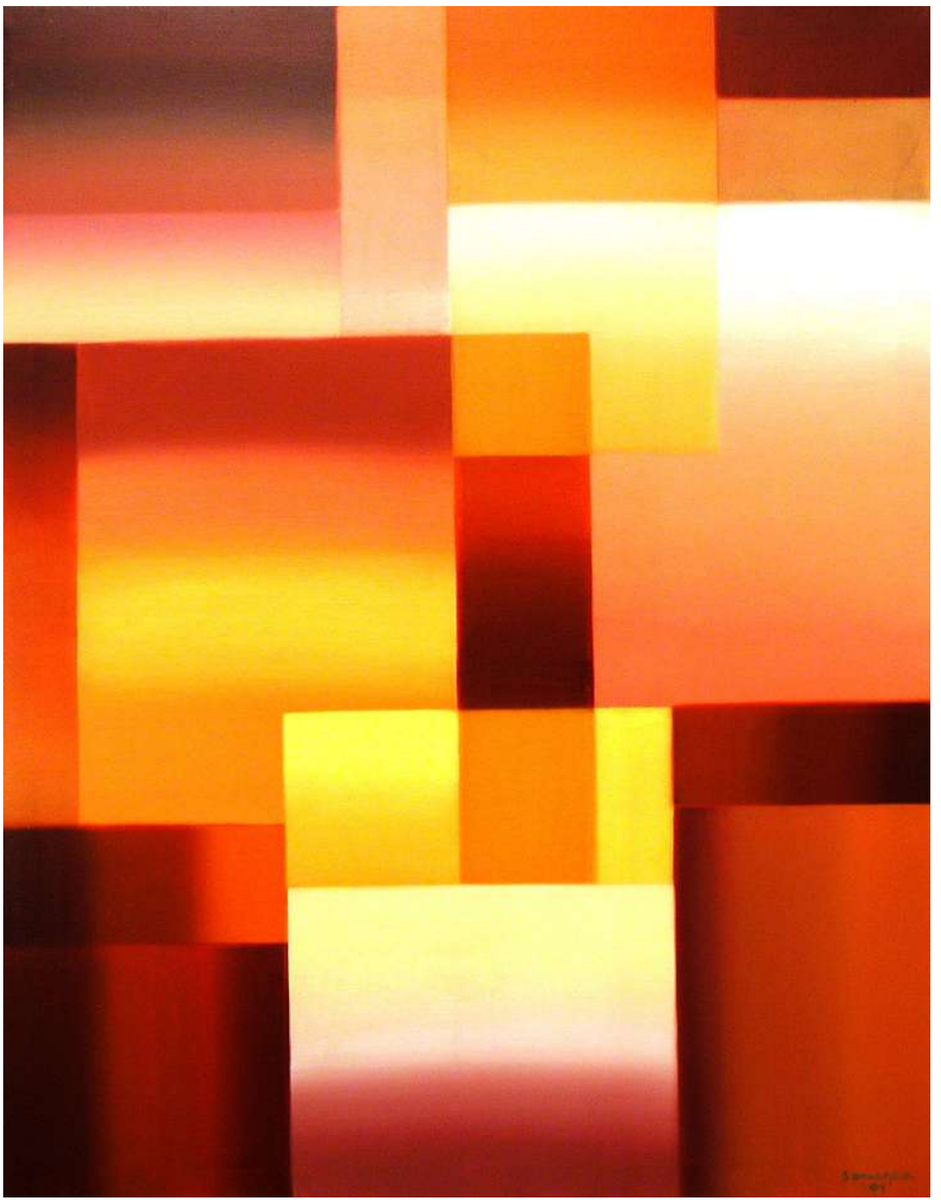


"Open Circle", City Museum, Beckum, Germany, 2008

He takes a sleeping pill and the alarm clock falls into the black coffee. . .

Er nimmt eine Schlaftablette und der Wecker fällt in den schwarzen Kaffee . . .

Acrylic on canvas
75 x 65 cm
2004



Only when he is beset by hectic unrest does he manage the numerous tappings in one fell swoop . . .

Erst wie hektische Unruhen ihn heimsucht, gelingen ihm die zahlreichen Verzapfungen mit einem Schlag . . .

Acrylic on canvas
110 x 140 cm
2004

He confidently performs with a right-turning propeller . . .

Vertrauensvoll vollzieht er mit einer rechtsdrehenden Schiffsschraube . . .

Acrylic on canvas
65 x 76 cm
2004

The lonely man meets the unhappy man and both search for the one who lives alone . . .

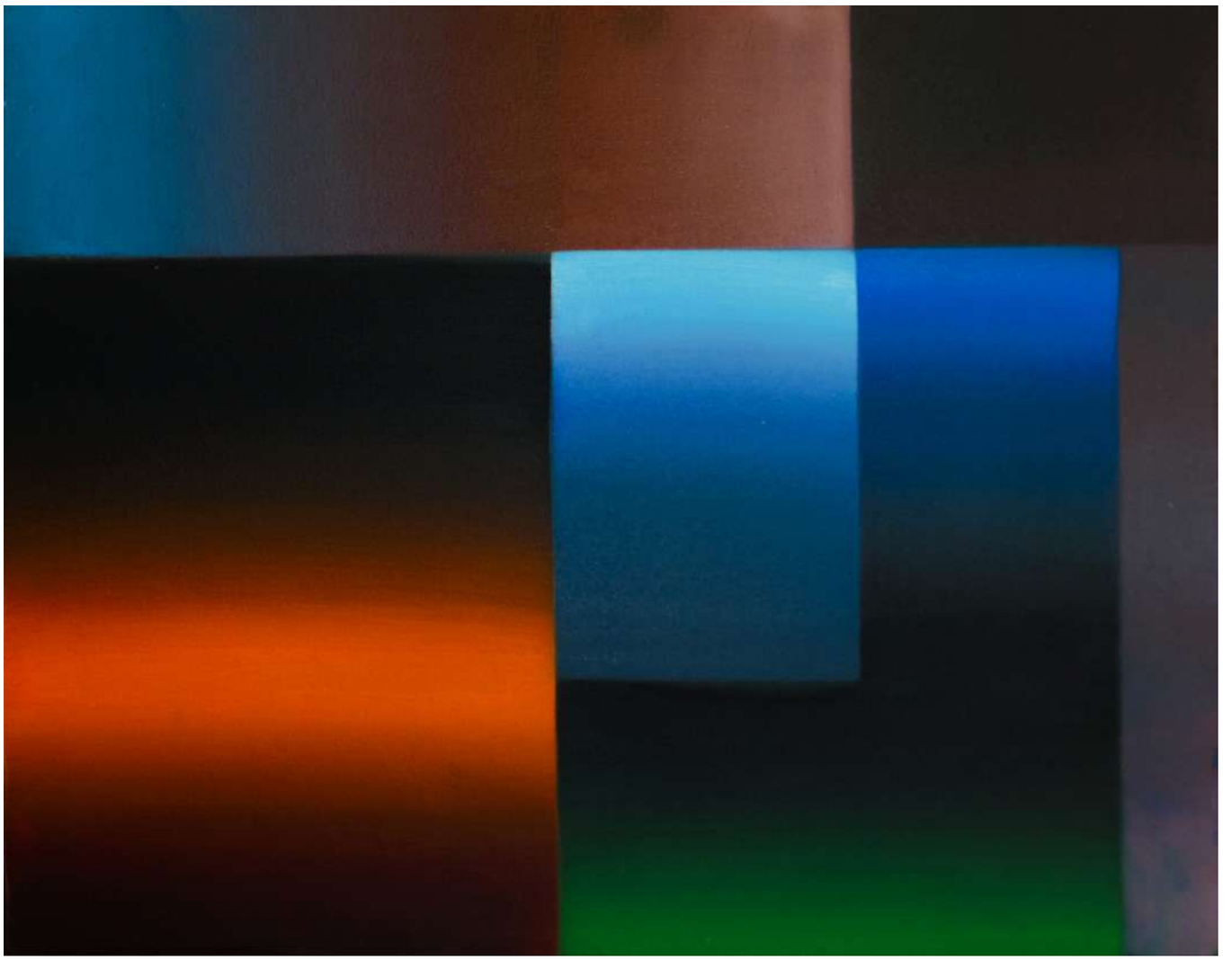
Der Einsame begegnet dem Ünglücklichen und beide suchen den, der im Alleinsein lebt . . .

Acrylic on canvas
180 x 150 cm
2004

He buys a ticket leading him to ignorance . . .

Er kauft ein Ticket, das ihn in die Unwissenheit führt . . .

Acrylic on canvas
70 x 55 cm
2004



After being welcomed with applause he dismissed himself . . .

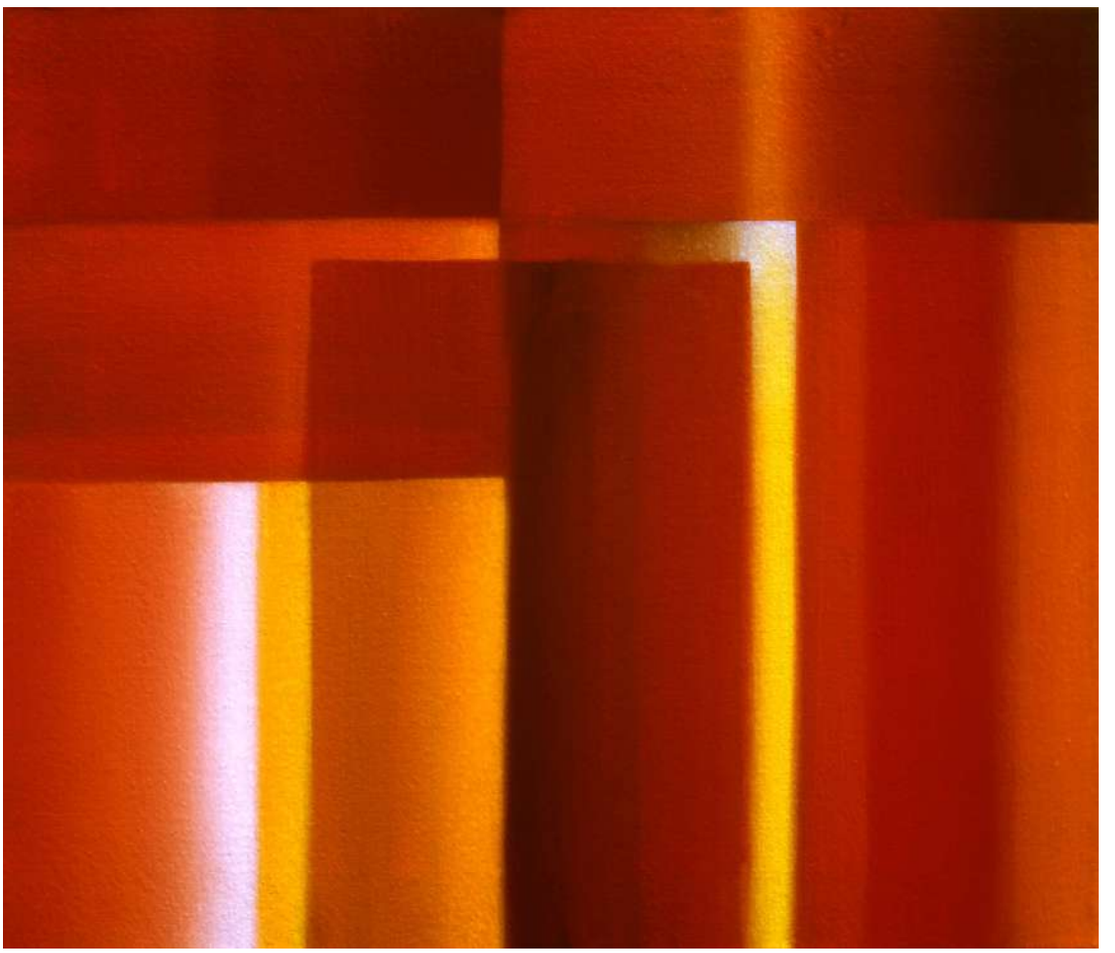
Nachdem er mit Beifall empfangen wurde, entließ er sich selbst . . .

Acrylic on canvas
65 x 68 cm
2004

Always trying to understand his skull, when he gave up he began to breathe freely . . .

Schon immer versucht er seinem Schädel zu verstehen, als er aufgibt beginnt er frei zu atmen . . .

Acrylic on canvas
50 x 60 cm
2005



He sucks the silence into himself and it roars in his stomach . . .

Er saugt die Stille in sich hinein und sie dröhnt in seinem Bauch . . .

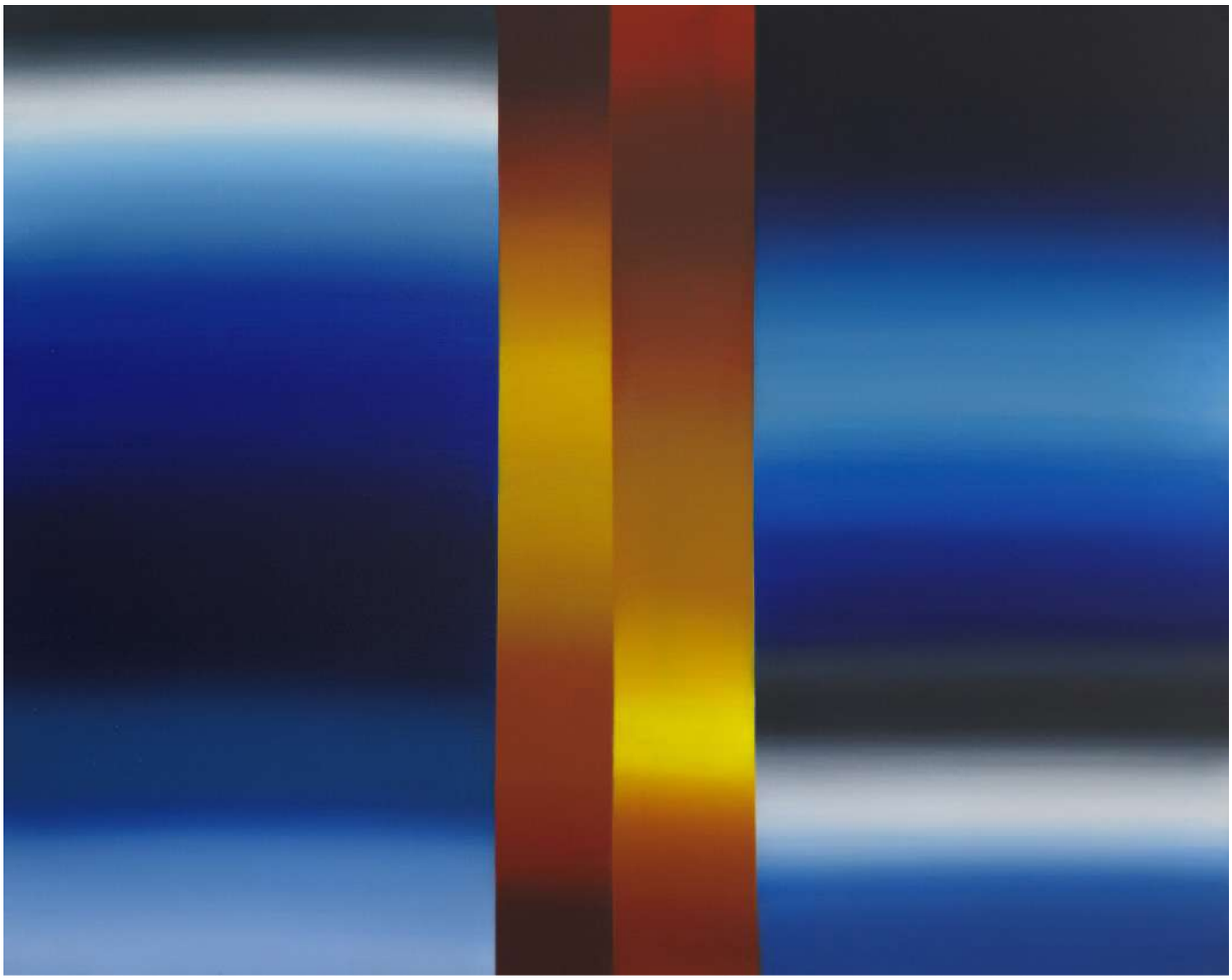
Acrylic on canvas
50 x 60 cm
2005

Every morning he wakes up and decides not to fall asleep again realizing that he is sleeping with open eyes . . .

Jeden Morgen wacht er auf und beschließt, nicht wieder einzuschlafen, weil er merkt, dass er mit offenen Augen schläft . . .

Acrylic on canvas
76 x 200 cm
2006

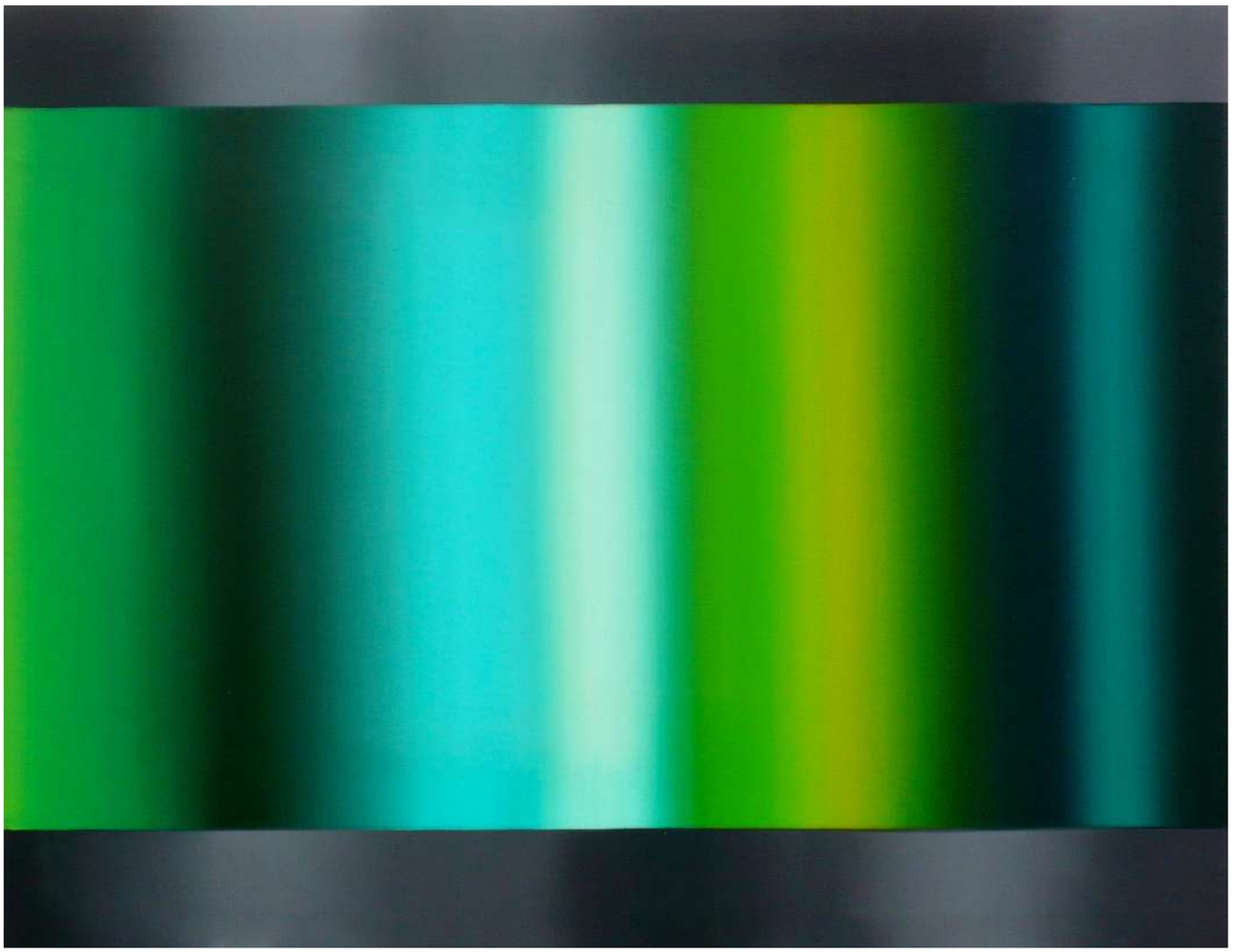
"Open Circle", City Museum, Beckum, Germany, 2008



The entrance is blocked, that's why he uses it as an exit...

Der Eingang ist geschlossen, darum benutzt er ihn als Ausgang . . .

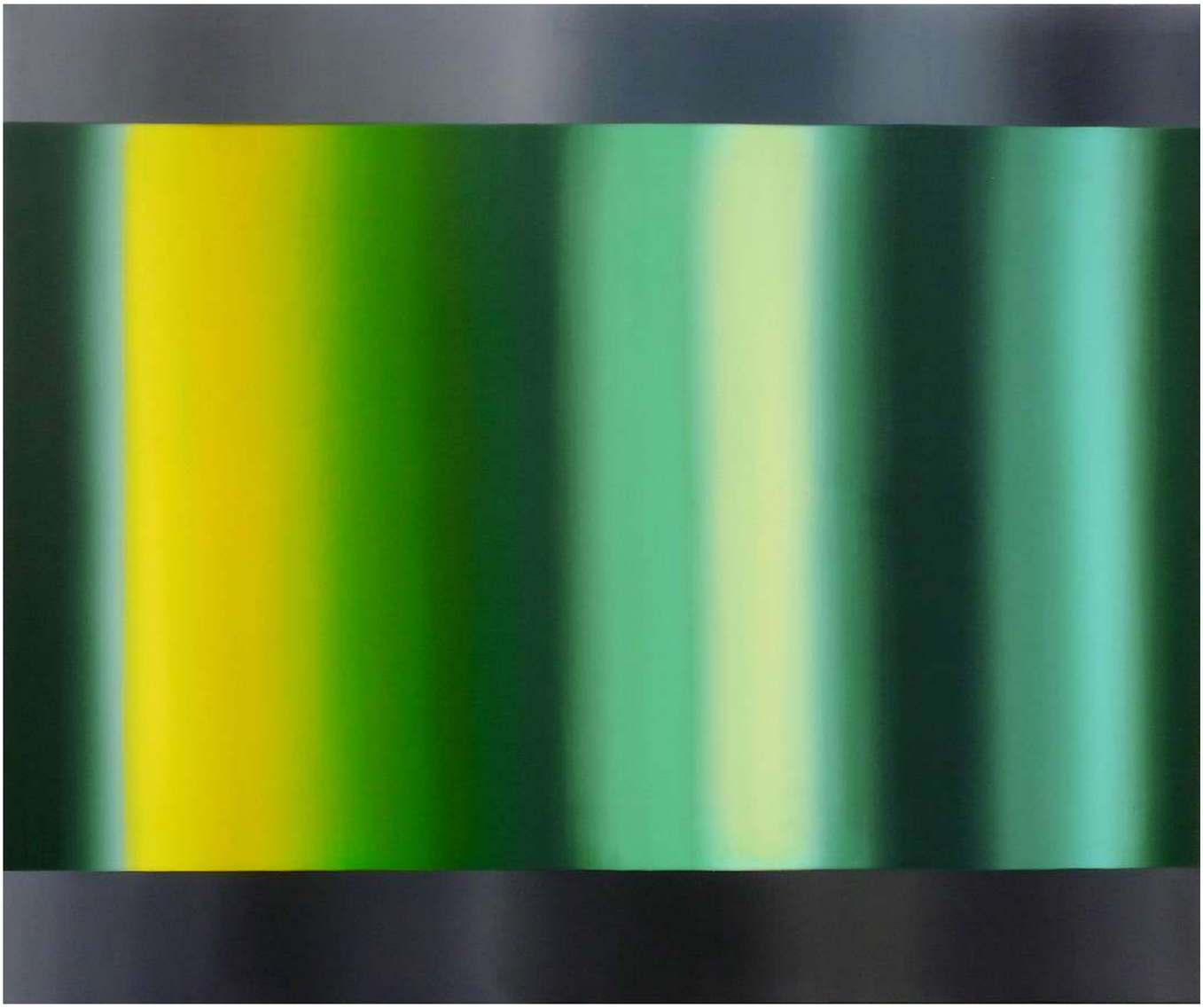
Acrylic on canvas
100 x 80 cm
2006



He drives into the cul-de-sac because he doesn't want a speed limit. . .

Er fährt gegen die Sackgasse, weil er keine Geschwindigkeit-Begrenzung will. . .

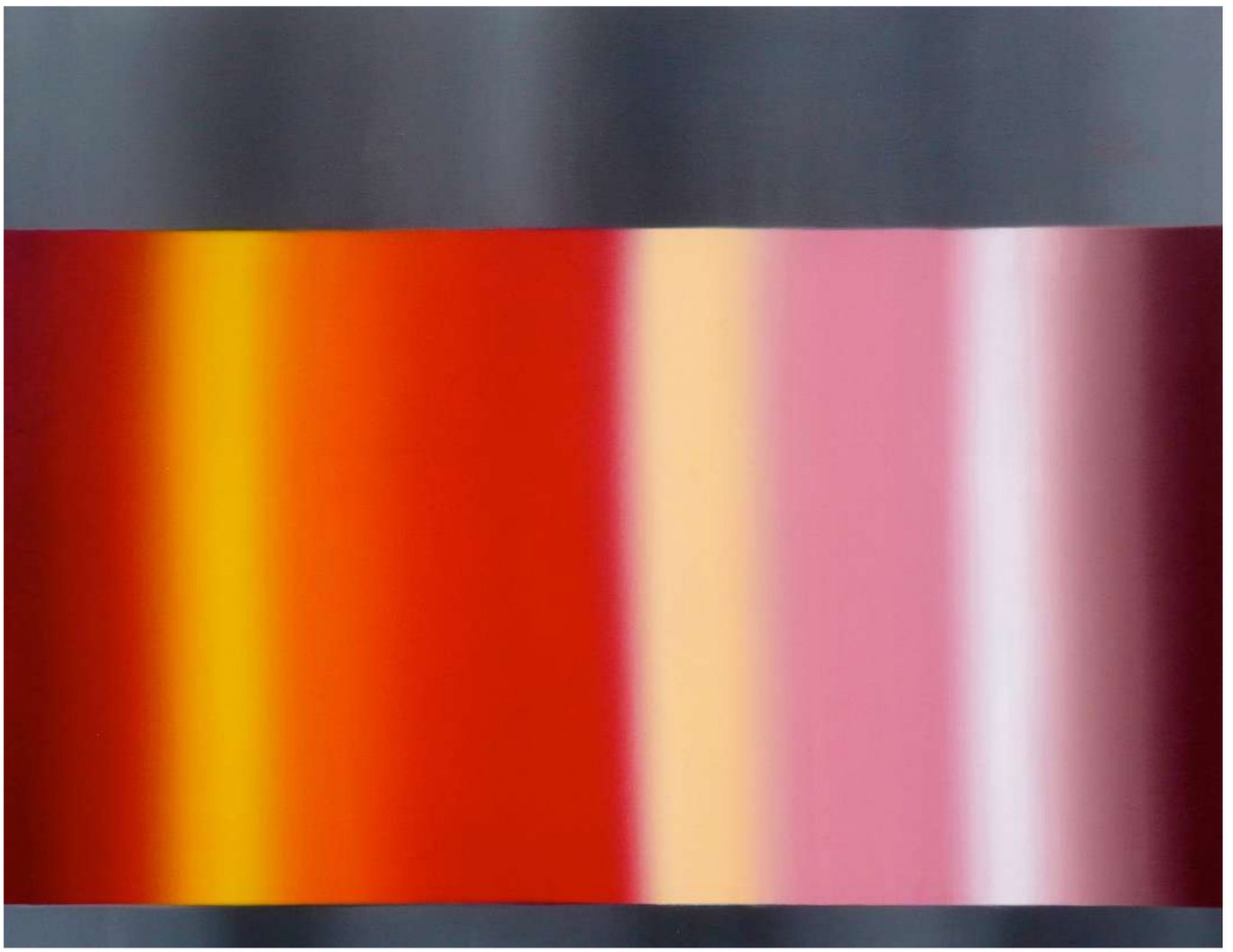
Acrylic on canvas
135 x 105 cm
2006



He invites an event tourist into his washing machine and after the rinse cycle the guest goes home clean. . .

Er lädt einen Event-Touristen in seine Waschmachine ein. Nach dem Spülgang geht der Gast gesäubert nachhause . . .

Acrylic on canvas
135 x 105 cm
2007



He doubts at every opportunity until he doubts his doubts . . .

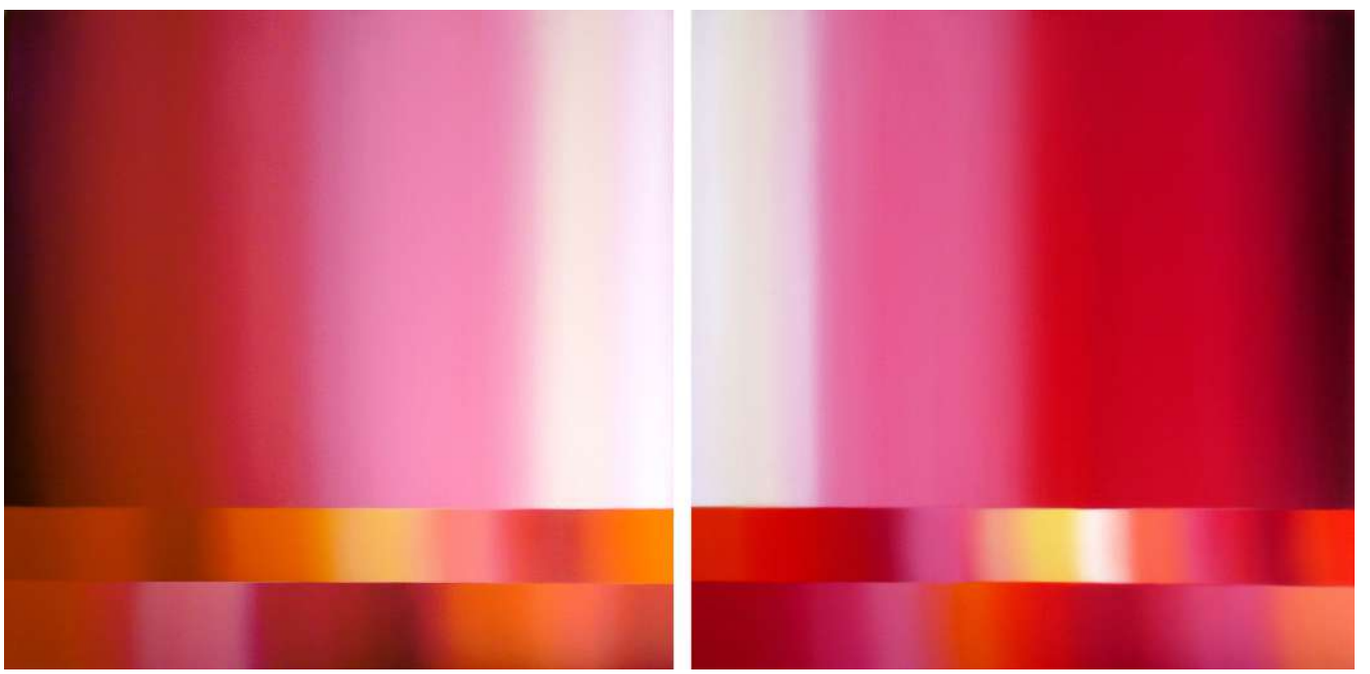
Er zweifelt bei jeder Gelegenheit bis er an seinen Zweifeln zweifelt . . .

Acrylic on canvas
110 x 140 cm
2007

Where the unexpected is expected . . .

Wo Unerwartetes erwartet wird . . .

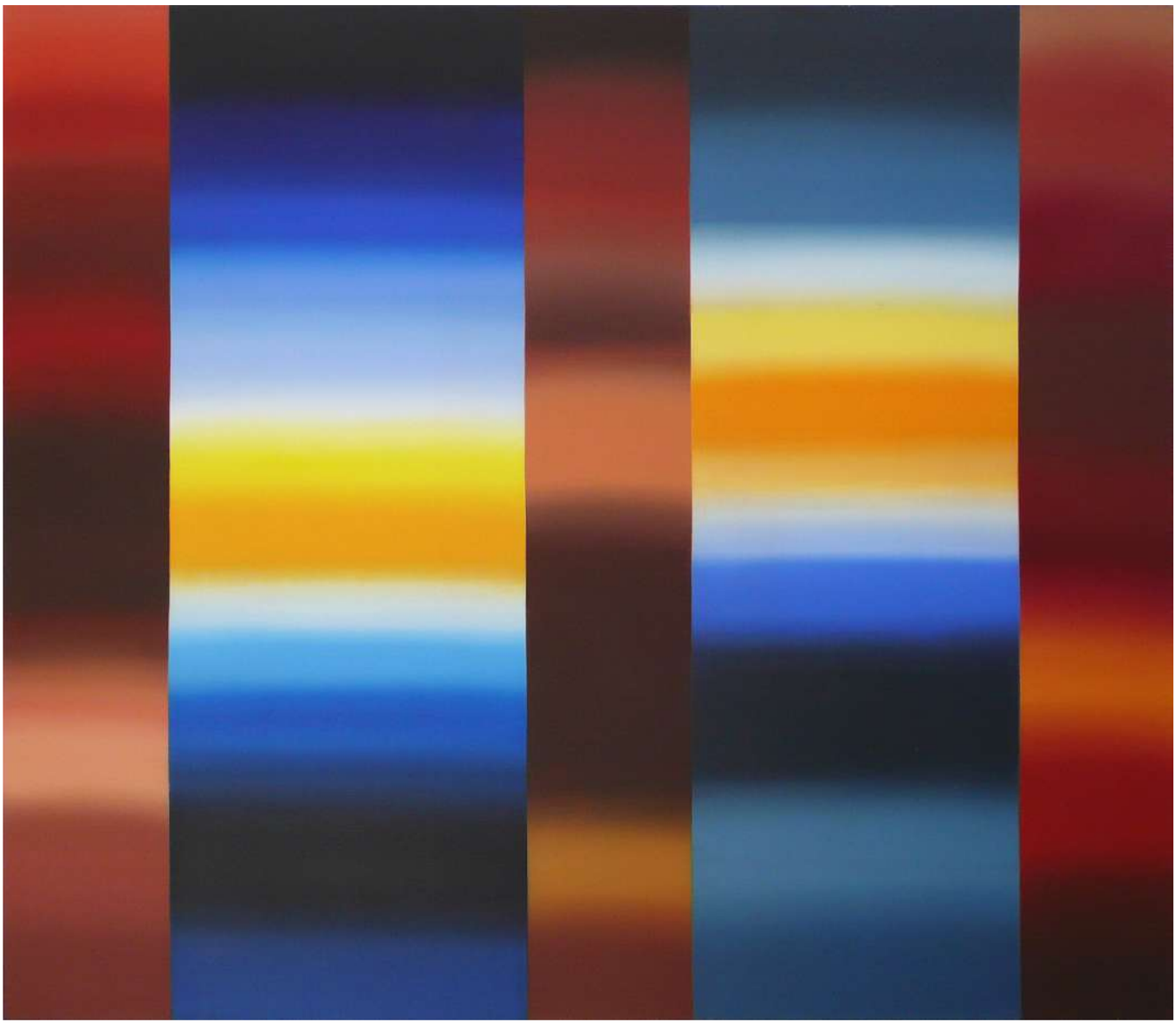
Acrylic on canvas
150 x 70 cm
2008



He seeks stress and time pressure to come to a rest . . .

Er sucht den Stress und Zeitdruck um zur Ruhe zu kommen . . .

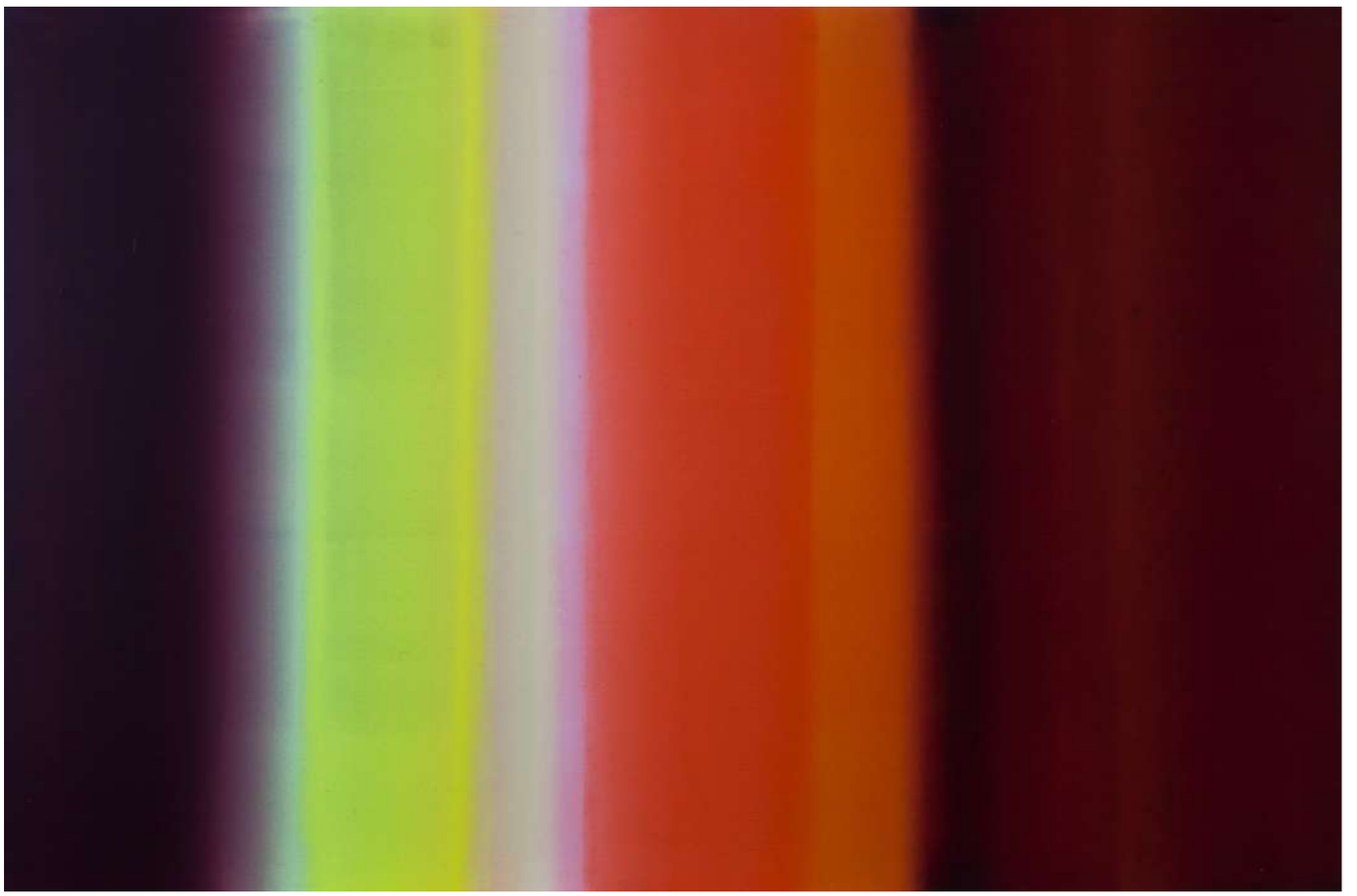
Acrylic on canvas (Diptych)
2x 113 x 113 cm
2009



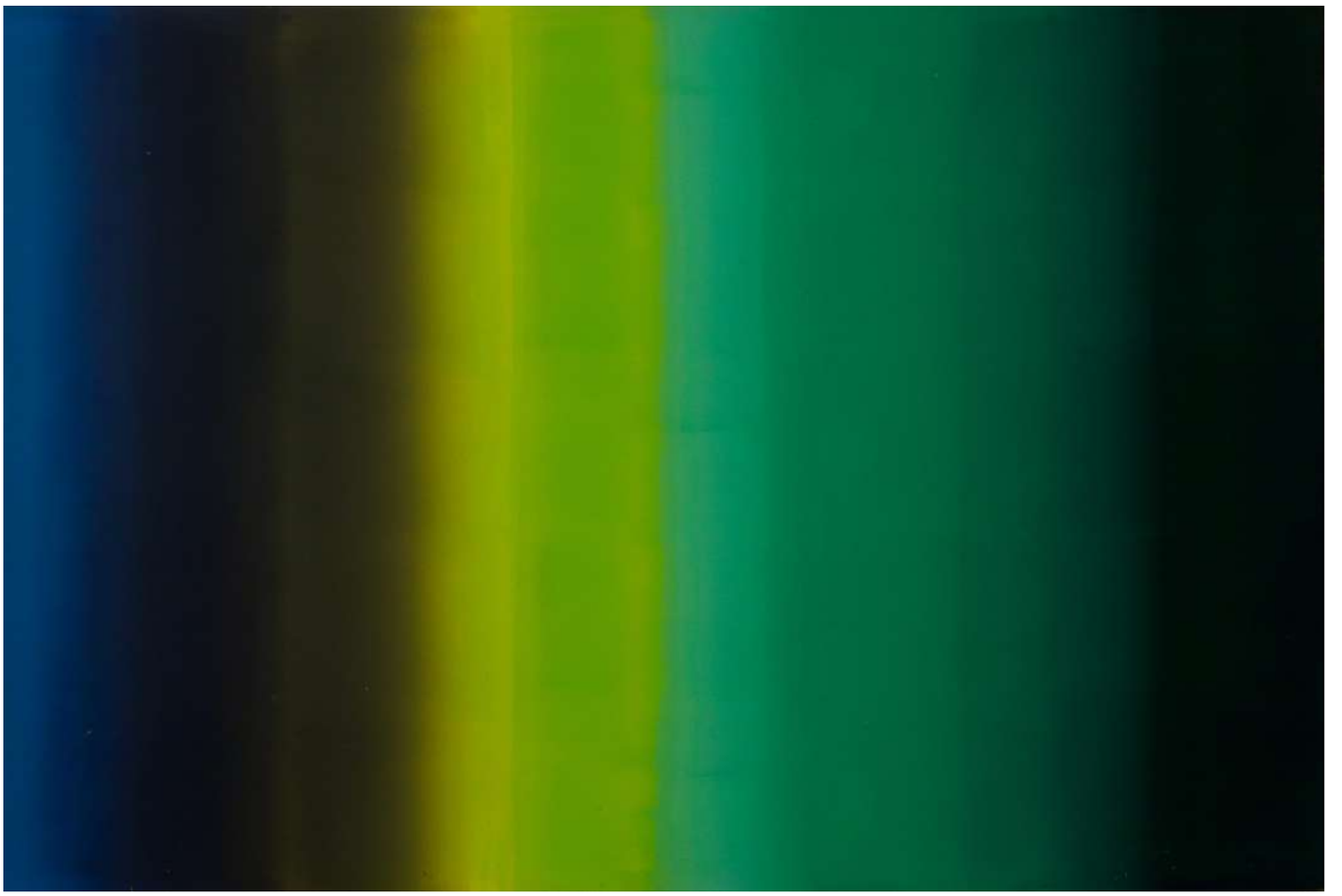
He, an experienced navigator, guides the driver into his heart and for both of them it was the last journey …

Er, ein erfahrener Navigator, führt den Fahrer in sein Herz und für beide war es die letzte Reise . . .

Acrylic on canvas
210 x 183 cm
2010



Color roller on hard foam
60 x 40 cm
2009



Color roller on hard foam
60 x 40 cm
2009

It stands in pig manure until it is spotlessly clean . . .

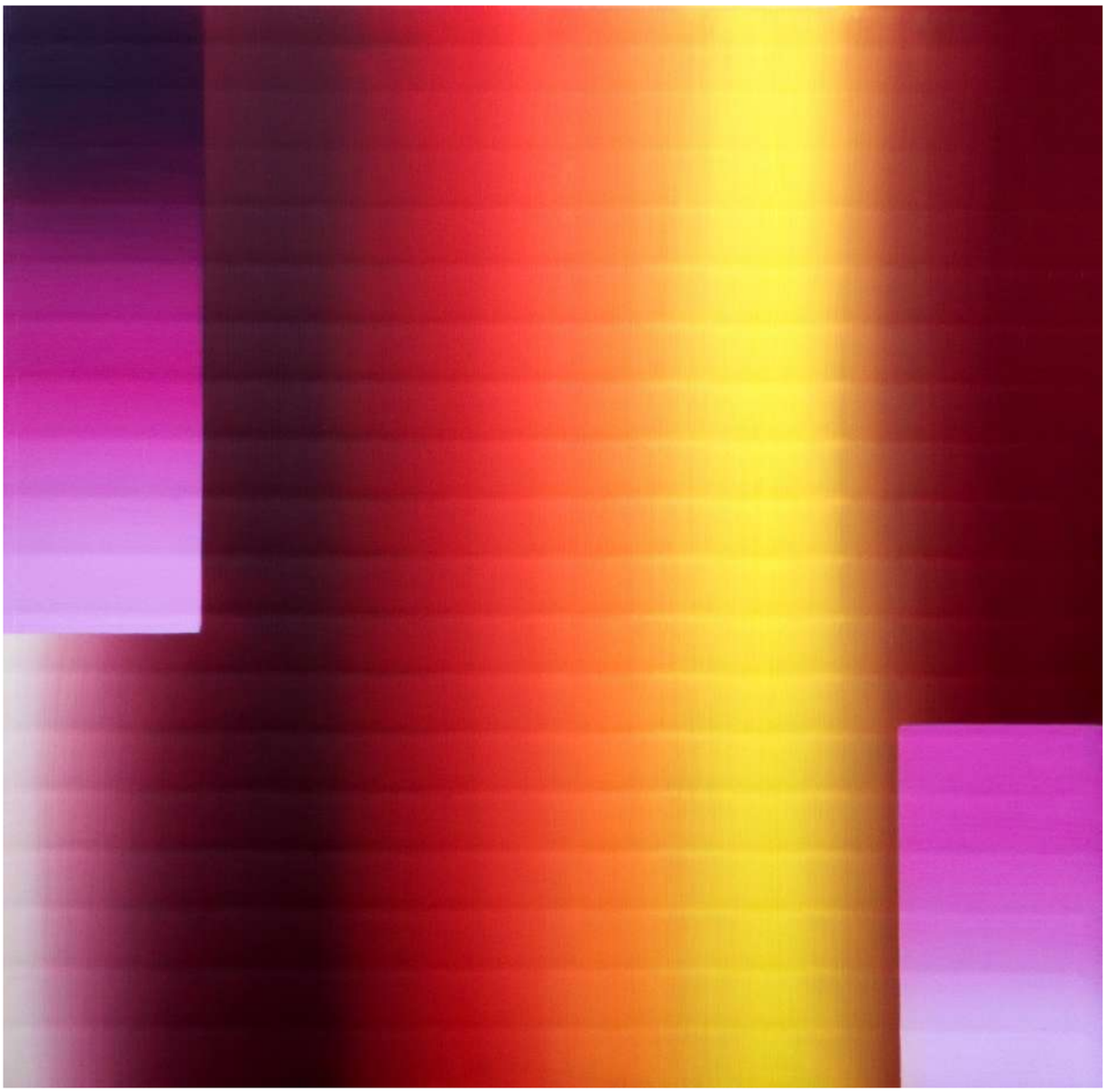
Er steht im Schweinemist, bis er makellos sauber ist . . .

Acrylic on canvas (Triptych)
3x 125 x 125 cm
2009-2010

It’s all in the plus because it’s in the minus . . .

Es ist alles im Plus, weil es im Minus ist . . .

Acrylic on canvas
100 x 80 cm
2011

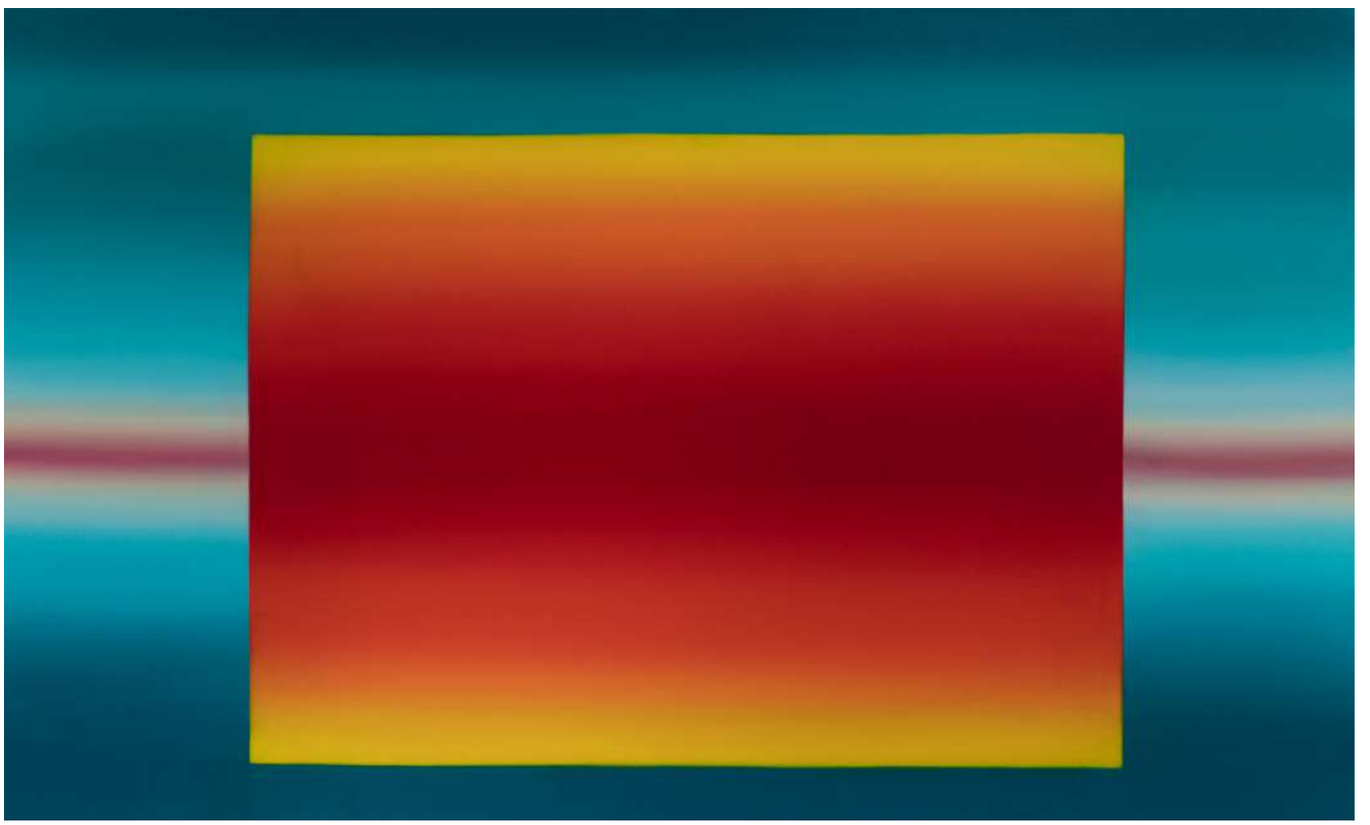


Acryl on SDP 16 Plexi glass,
59,5 x 58,5 cm
2010

Gateless Gate . . .

Torloses Tor . . .

Acryl on SDP 16 Plexi glass,
4x 58,5 x 251 cm
2010



He is using the public traffic means to check in for a free flight . . .

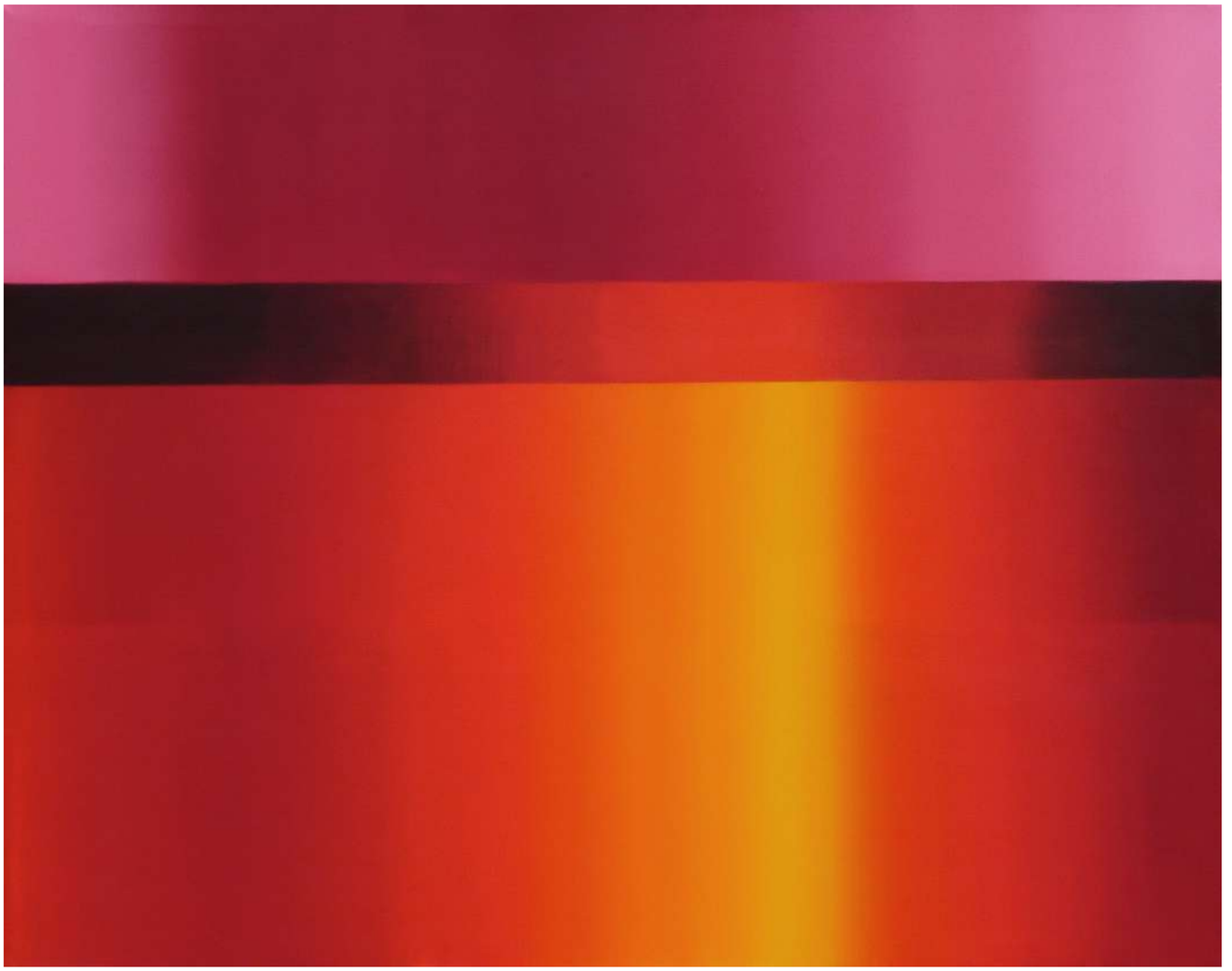
Er benutzt das öffentliche Verkehrsmittel, um in den privaten Freiflug einzuchecken . . .

Acrylic on canvas
250 x 150 cm
2011

He lives in "I-want-land" until he sheds off his skin . . .

Er wohnt im "Ich-Will-Land" bis er seine Haut abstreift . . .

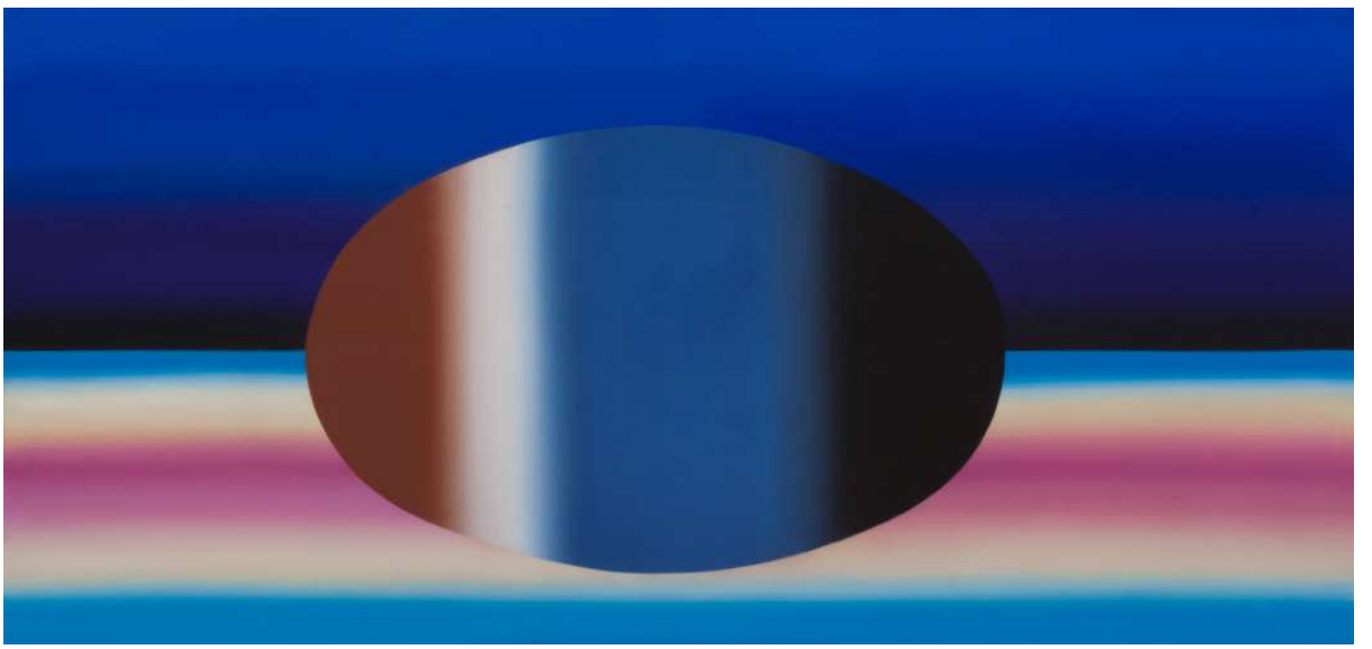
Acrylic on canvas
90 x 90 cm
2010



He demands much from life and cancels his life insurance . . .

Er verlangt viel vom Leben und kündigt seine Lebensversicherung . . .

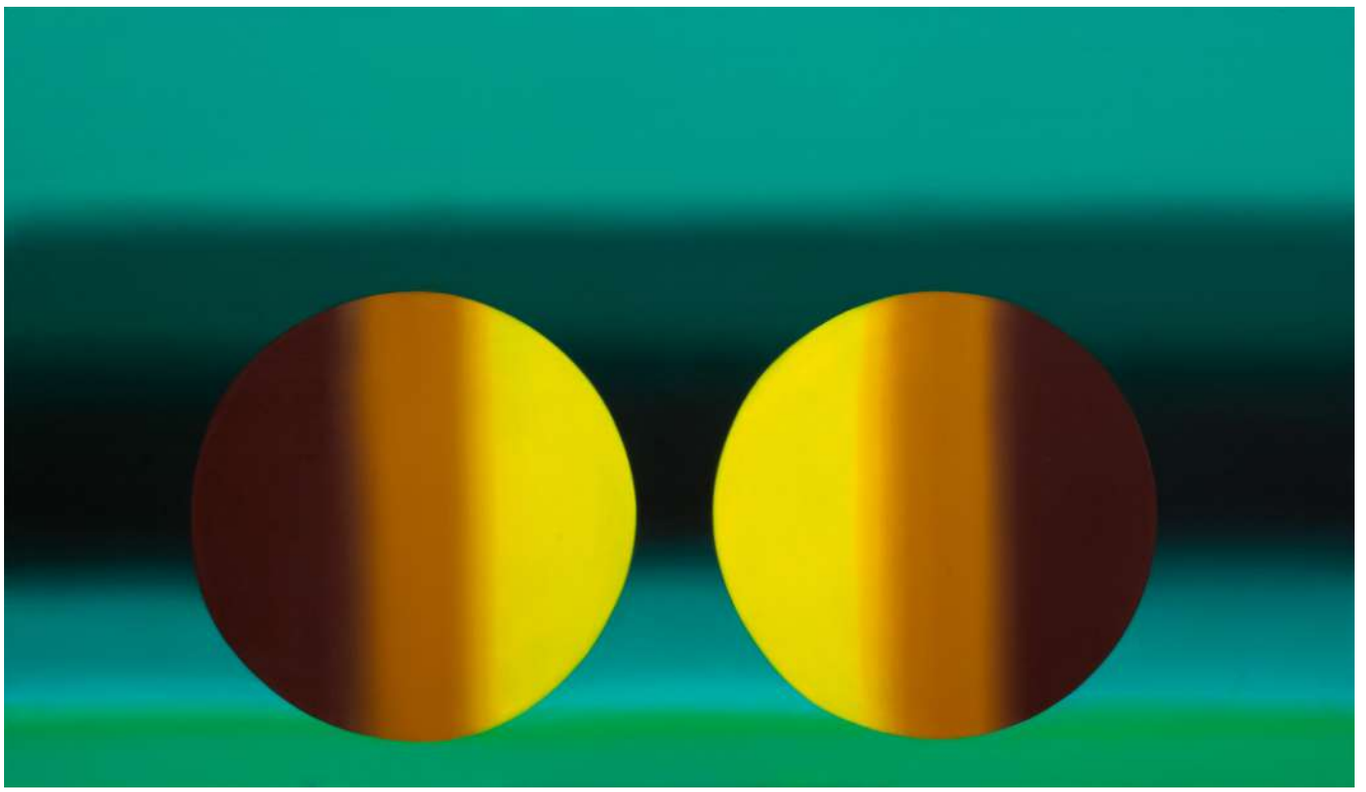
Acryllic on canvas
210 x 183 cm
2010



After persistent effort, he takes a step forwards and backwards . . .

Nach beharrlicher Anstrengung geht er einen Schritt nach vorn und zurück . . .

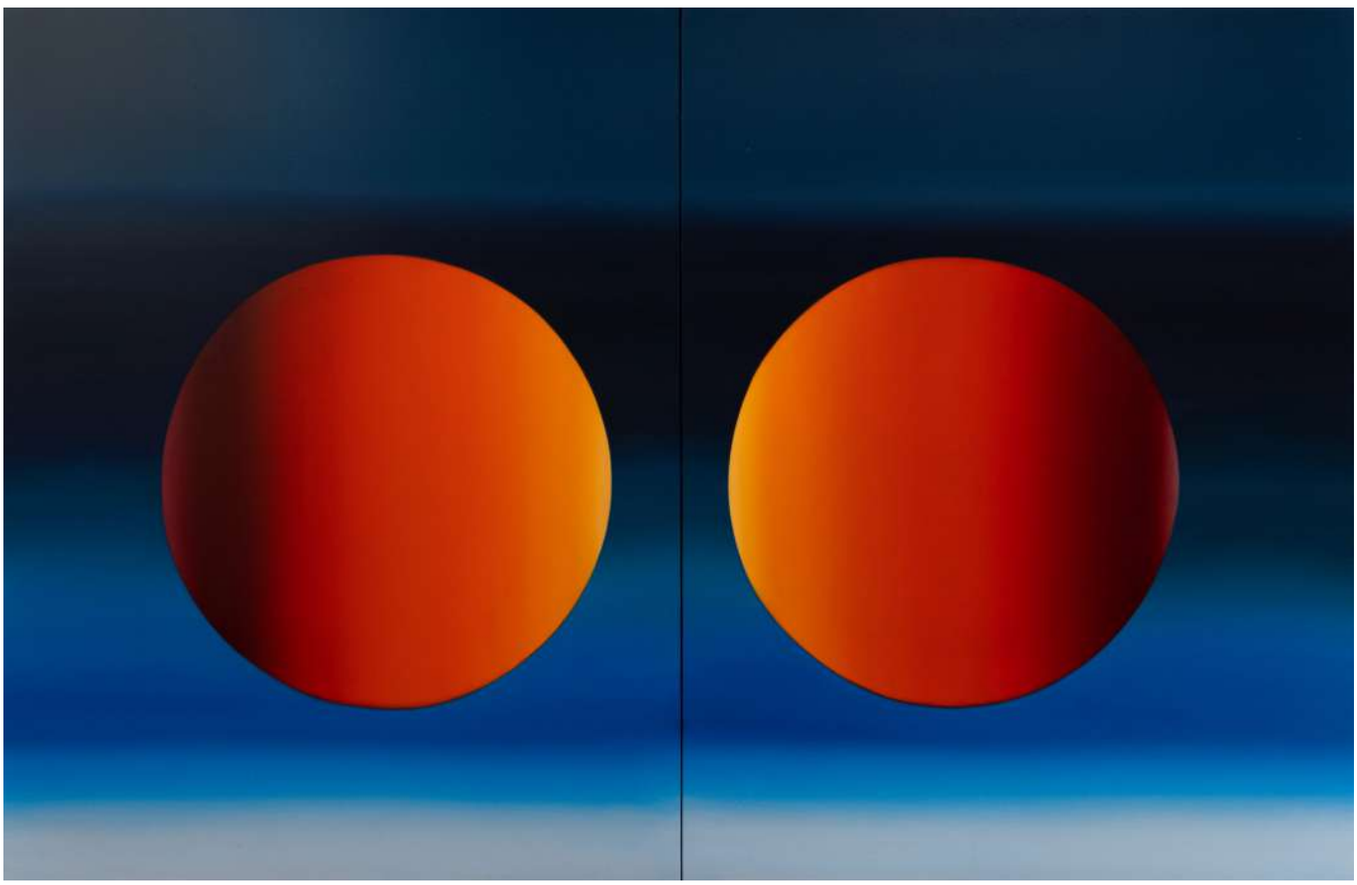
Acrylic on canvas
250 x 117 cm
2012



He loses his face and no longer needs to look in the mirror...

Er verliert sein Gesicht und braucht nicht mehr in den Spiegel zu schauen...

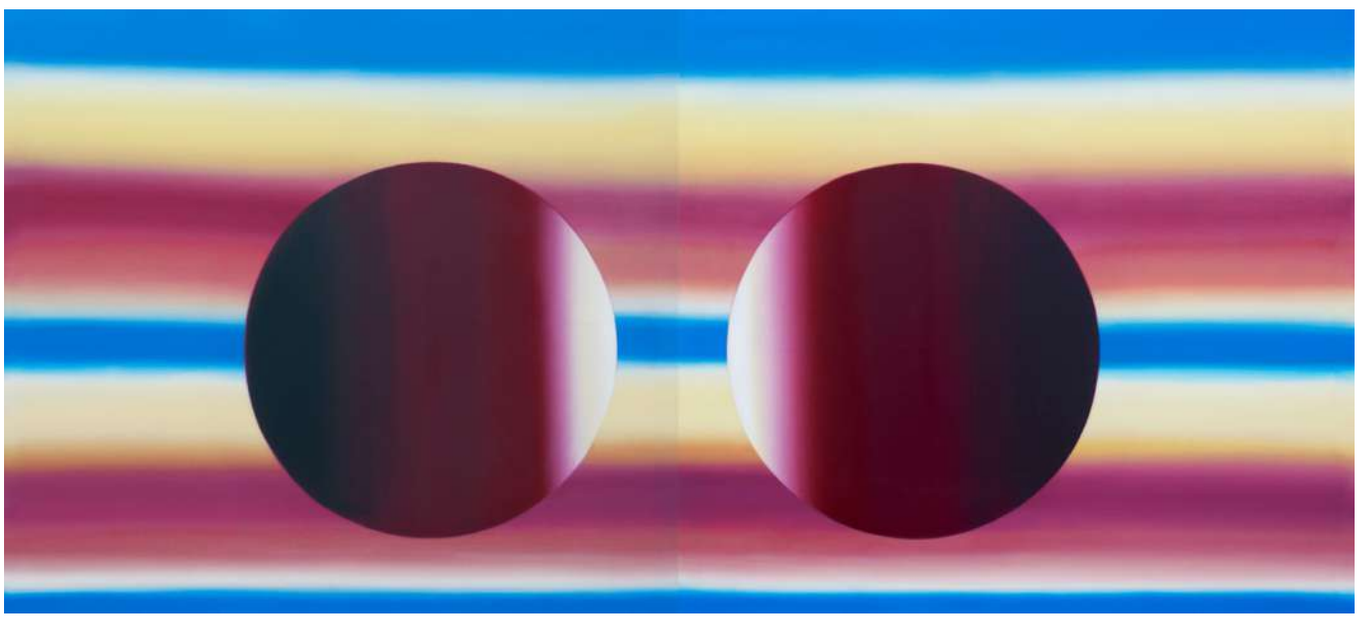
Acrylic on canvas
250 x 144 cm
2012



He checks himself, counts the days and passes out. When he wakes up again, he cries and laughs at the same time . . .

Er kontrolliert sich, zählt die Tage und wird ohnmächtig. Als er wieder auf-wacht, weint er und lacht zur gleichen Zeit . . .

Acrylic on canvas (Diptych)
200 x 300 cm
2013



A stone lies on his chest because he takes the easy things too seriously . . .

Es liegt ihm ein Stein auf der Brust, weil er das Leichte zu schwer nimmt . . .

Acrylic on canvas (Diptych)
180 x 400 cm
2013

He strains for success so that he runs out of breath and can sing his song . . .

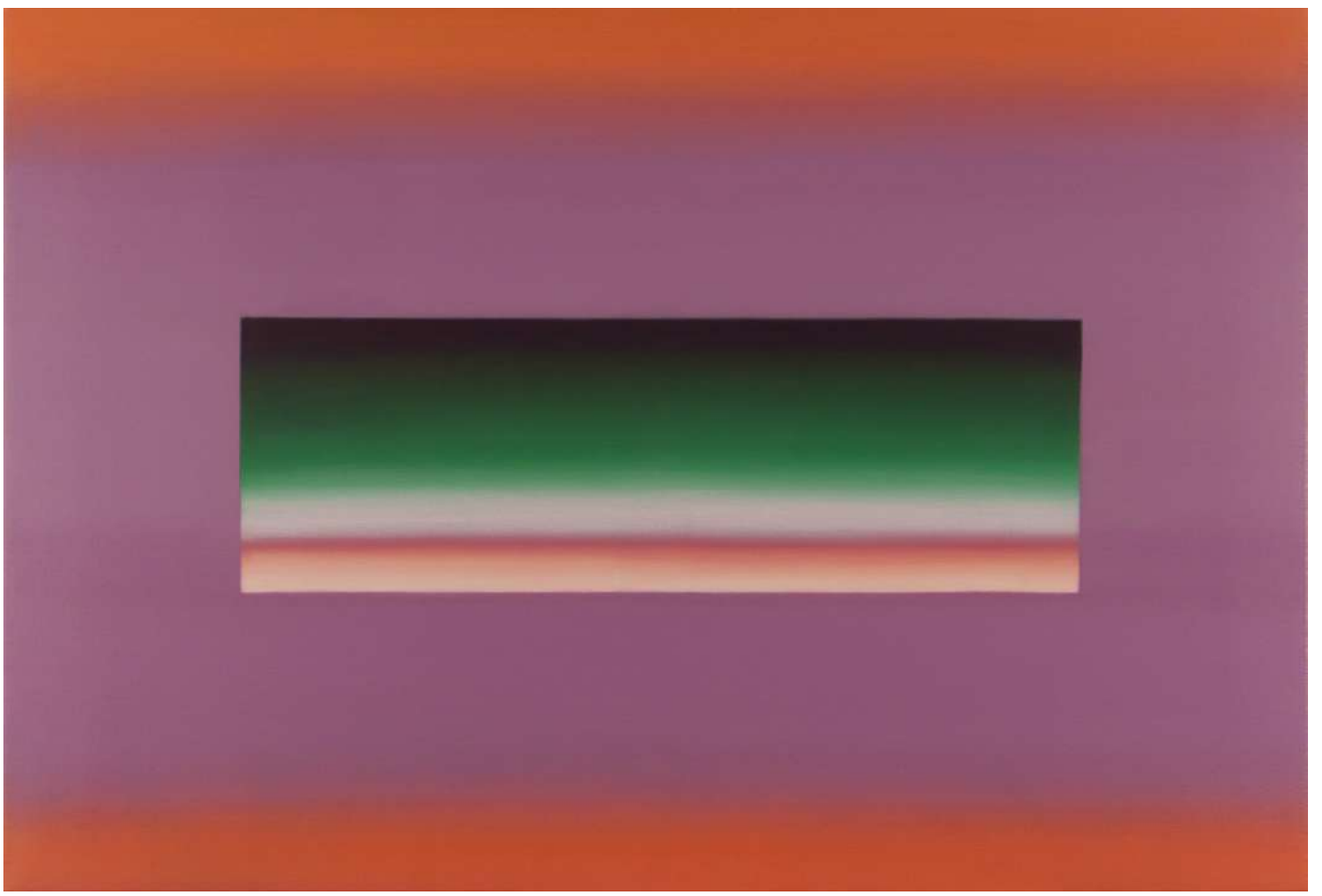
Er strammpelt für den Erfolg, damit ihm die Luft knapp wird, und er sein Lied singen kann . . .

Acrylic on canvas
200 x 108 cm
2013

He staggers his thoughts into a huge package until the parcel delivery announces insolvency . . .

Er staffelt seine Gedanken zu einem riesigen Paket, bis die Paketzustellung Insolvenz ankündigt . . .

Acrylic on canvas
120 x 81,5 cm
2014



He sleeps deeply to hear himself . . .

Er schläft tief, um sich selber zu hören . . .

Acrylic on canvas
120 x 81,5 cm
2014

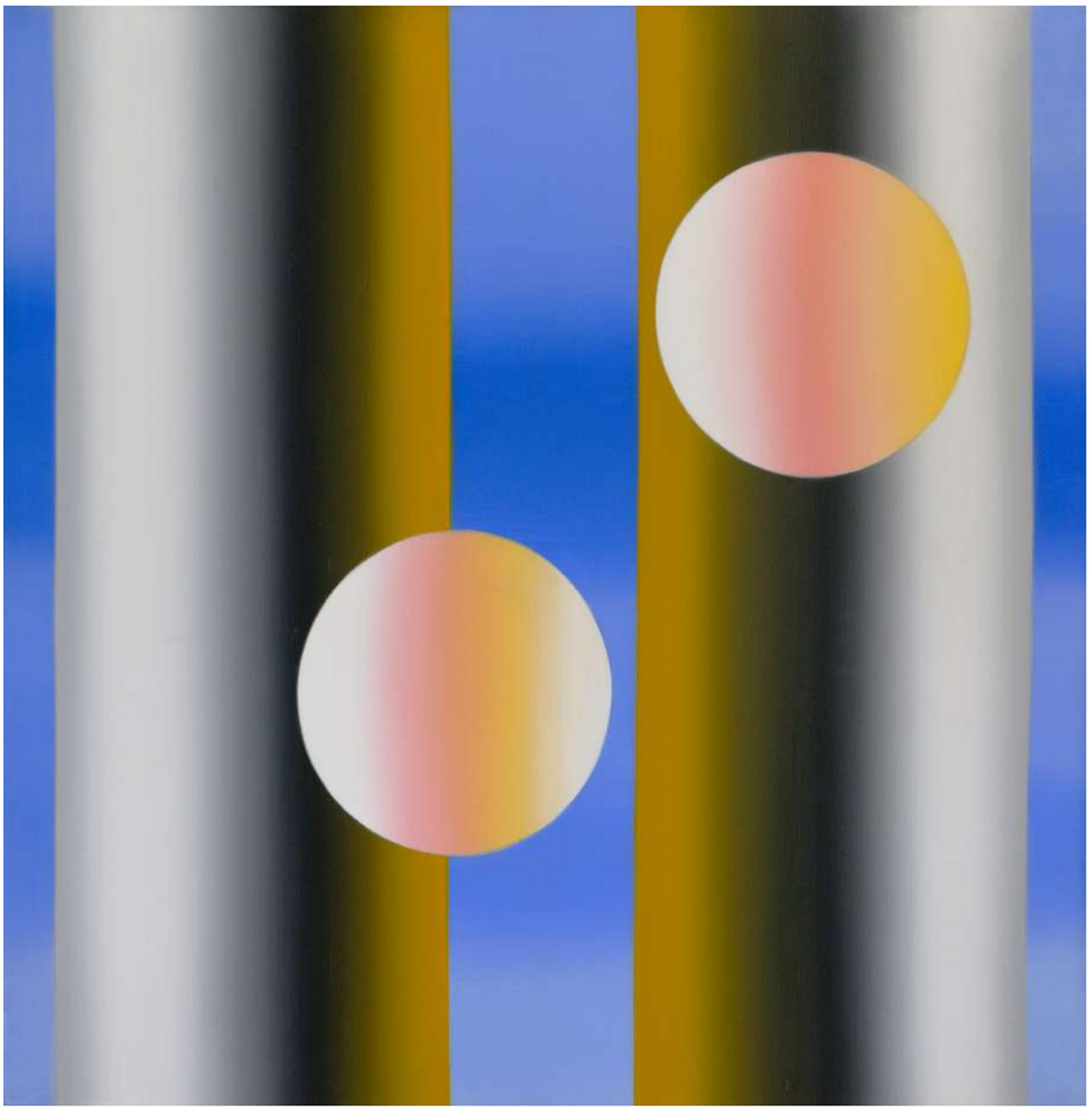
"Bus Stop of Mr No Man", Tony Raka Art Gallery, Bali, Indonesia, 2012

"Bus Stop of Mr No Man", Tony Raka Art Gallery, Bali, Indonesia, 2012

By promoting talent, he reaches the cherry market . . .

Durch die Talentförderung erreicht er den Kirschenmarkt . . .

Acryllic on canvas
174 x 125 cm
2014



He says goodbye and follows his travel with no arrival and coming back . . .

Er verabschiedet sich und folgt seiner Reise ohne Ankunft und Wiederkehr . . .

Acrilic on canvas
90 x 90 cm
2014

He clearly looks at the building and doesn`t loose the whole apple . . .

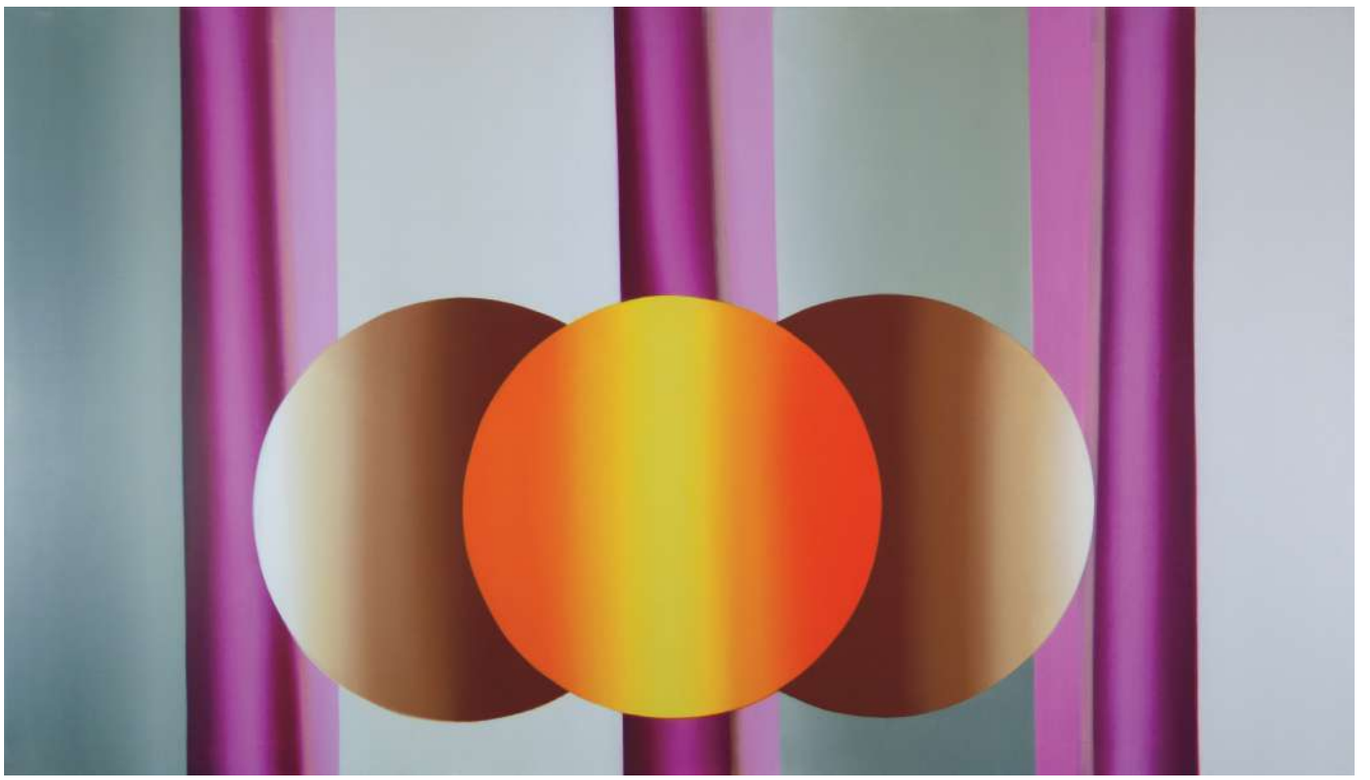
Er sieht sich das Gebäude genau an und verliert nicht den ganzen Apfel . . .

Acrilic on canvas
90 x 90 cm
2014

The corpse is taken and its owner get lost where he was not before holding a new ID card in his hand . . .

Die Leiche wird mitgenommen und ihr Besitzer verirrt sich dorthin, wo er vorher nicht war, weil er einen neuen Ausweis in der Hand hielt...

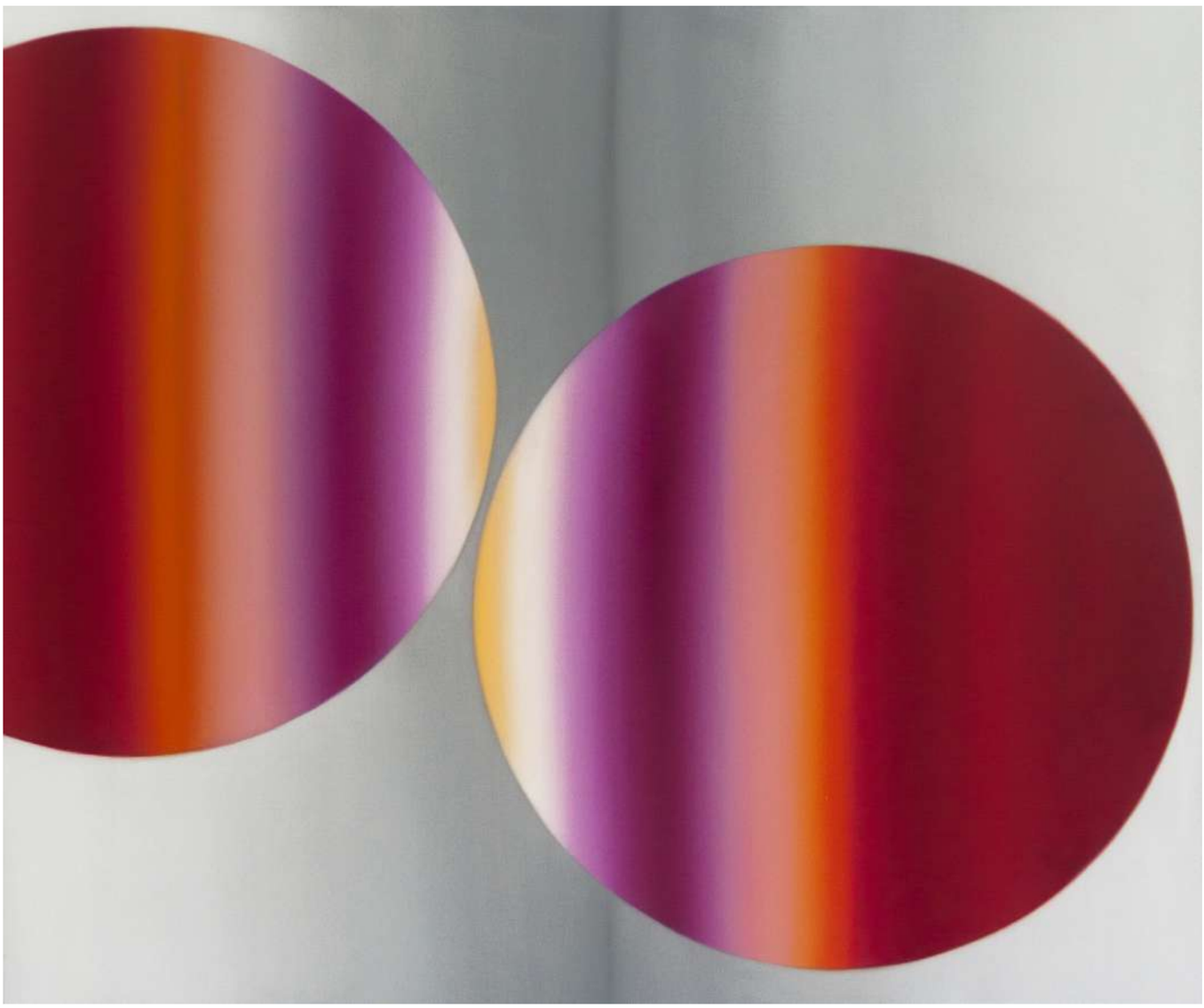
Acrylic on canvas
155 x 100 cm
2014



He gets a certificate of eligibility for housing so that he becomes homeless . . .

Er bekommt einen Wohnberechtigungsschein, damit er obdachlos wird . . .

Acrylic on canvas
250 x 142 cm
2015



After he has heavy nightmares the dream screen cleans and he stays faceless . . .

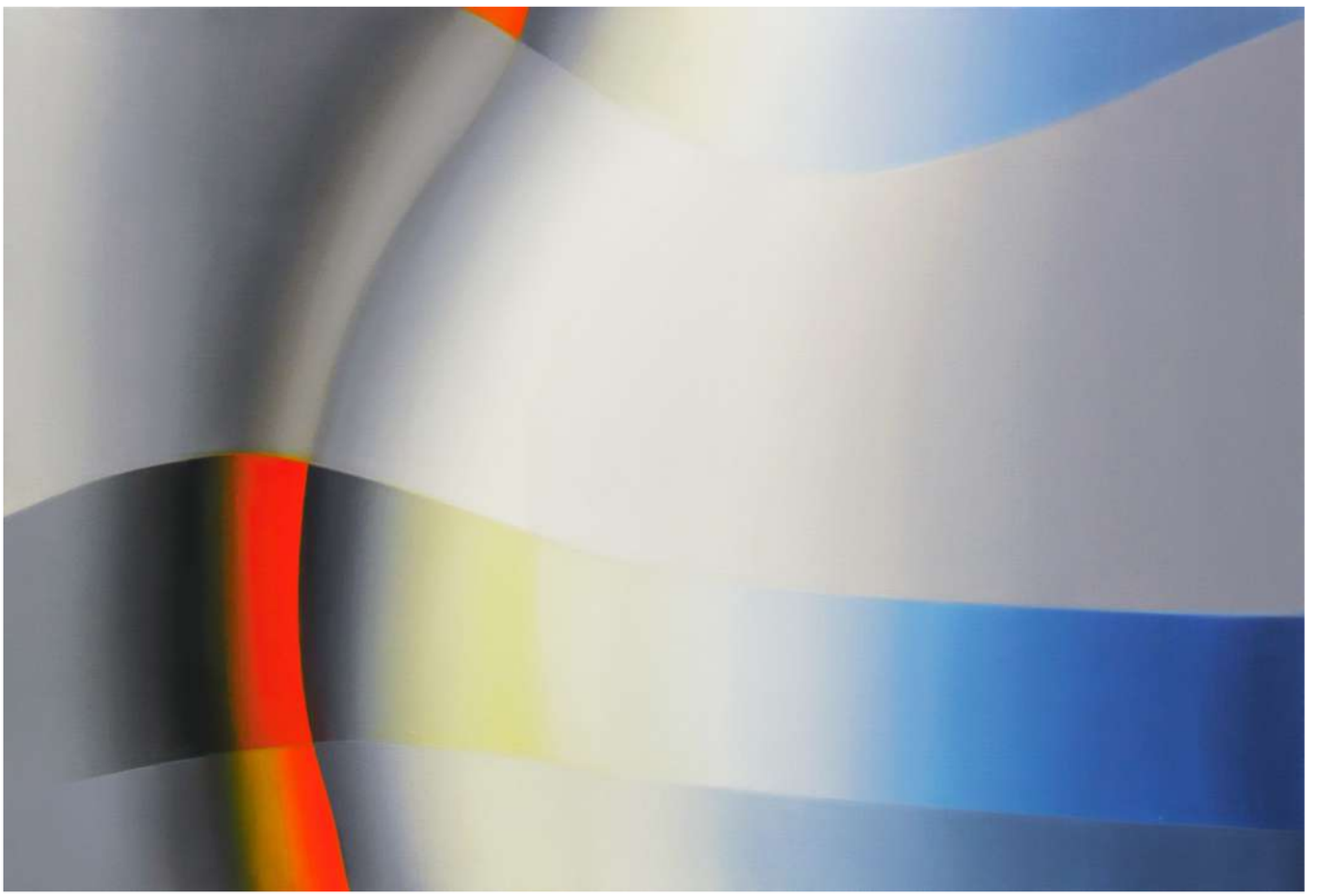
Nach schweren Albträumen reinigt sich die Traumleinwand und er bleibt gesichtslos . . .

Acrylic on canvas
120 x 100 cm
2015

Early in the morning he runs with devotion to lose his way home . . .

Frühmorgens rennt er mit Hingabe, um seinen Weg nach Hause zu verlieren . . .

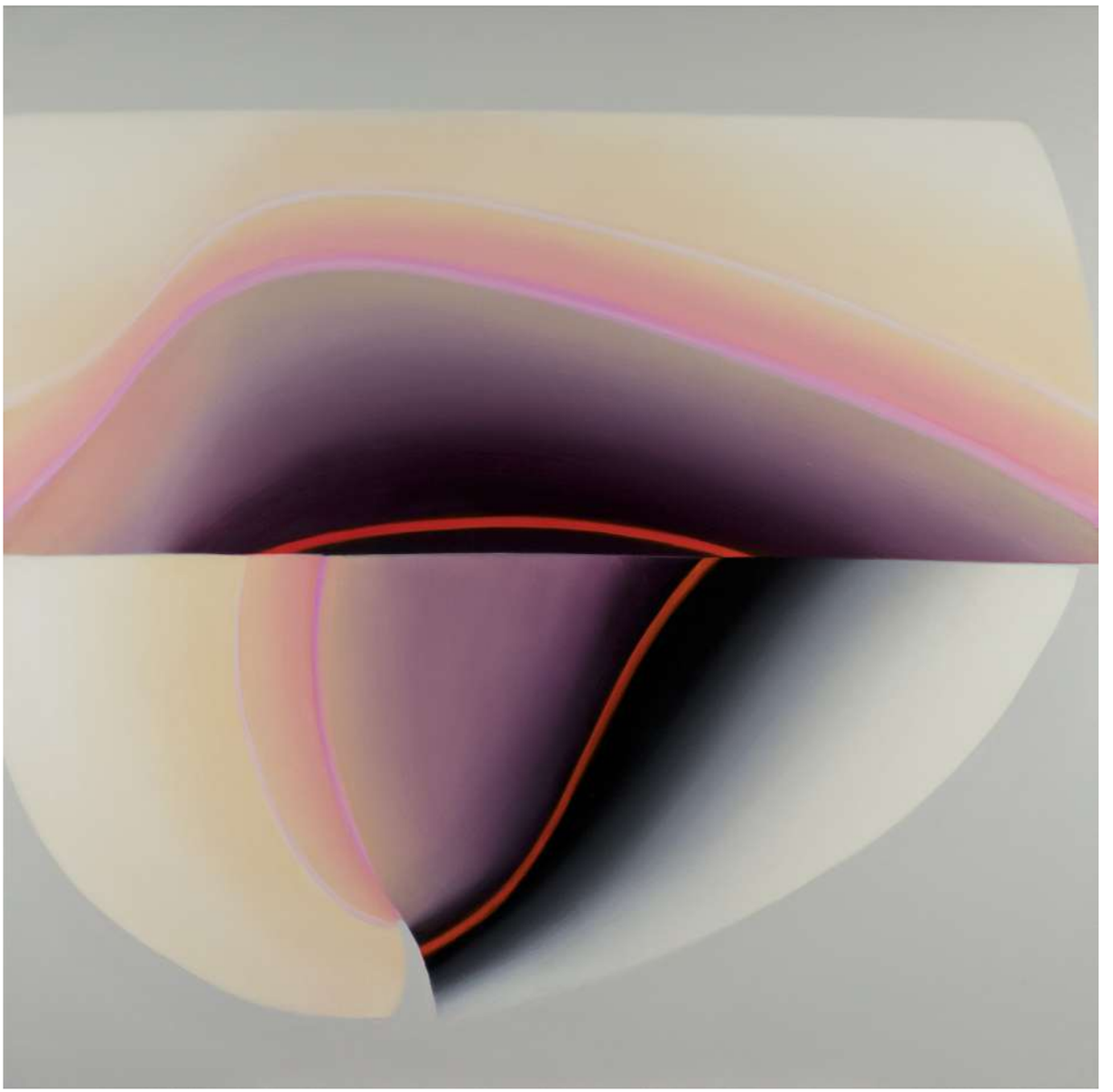
Acrylic on canvas
150 x 69 cm
2015



He hit the wall and discovers himself in a wall-less world . . .

Er stößt gegen die Wand und findet sich in einer Welt ohne Wände wieder . . .

Acrilic on canvas
120 x 80 cm
2016



Diversity and simplicity embrace and sing together in unison . . .

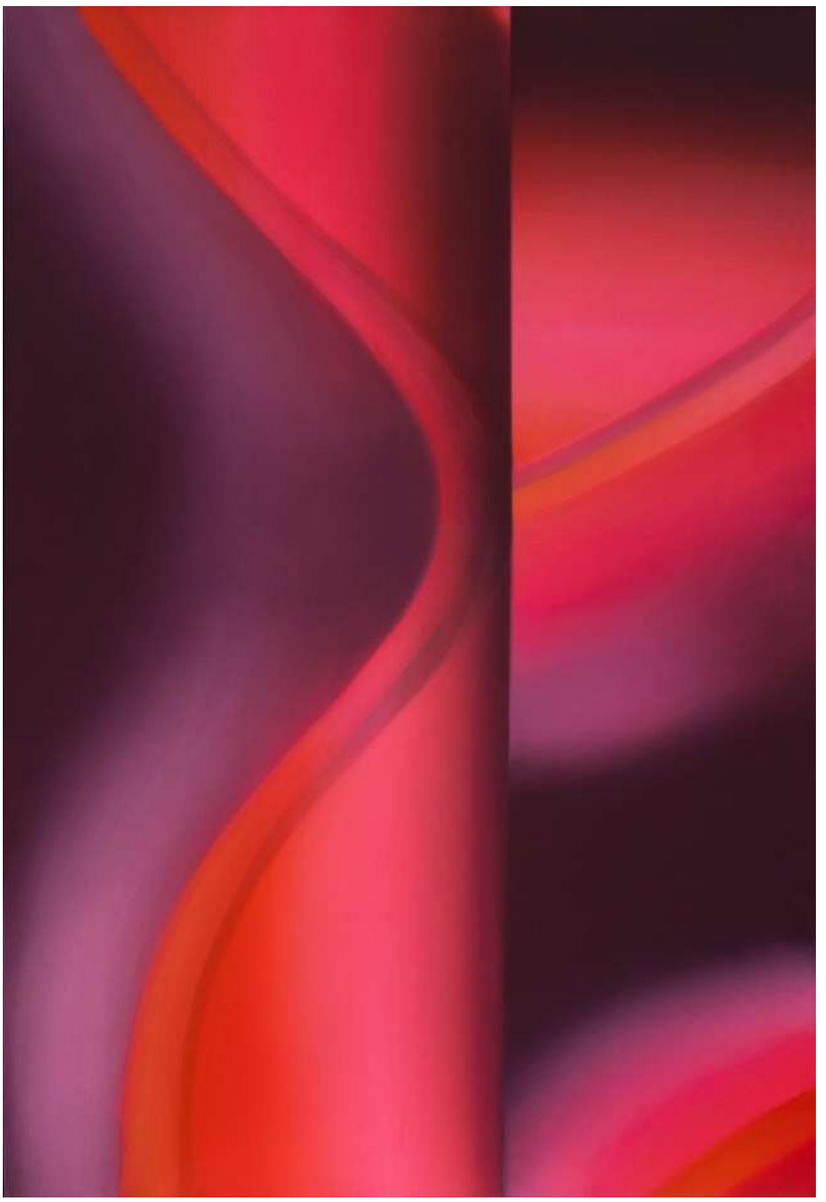
Vielfalt und Einfalt umarmen sich und singen einstimmig zusammen . . .

Acrylic on canvas
120 x 120 cm
2017

A black African sits in a pitch-black room. He can no longer be seen and he sees himself bright and clear . . .

Ein Schwarzafrikaner sitzt in einem pechschwarzen Raum. Er ist nicht mehr zu sehen und er sieht sich hell und klar . . .

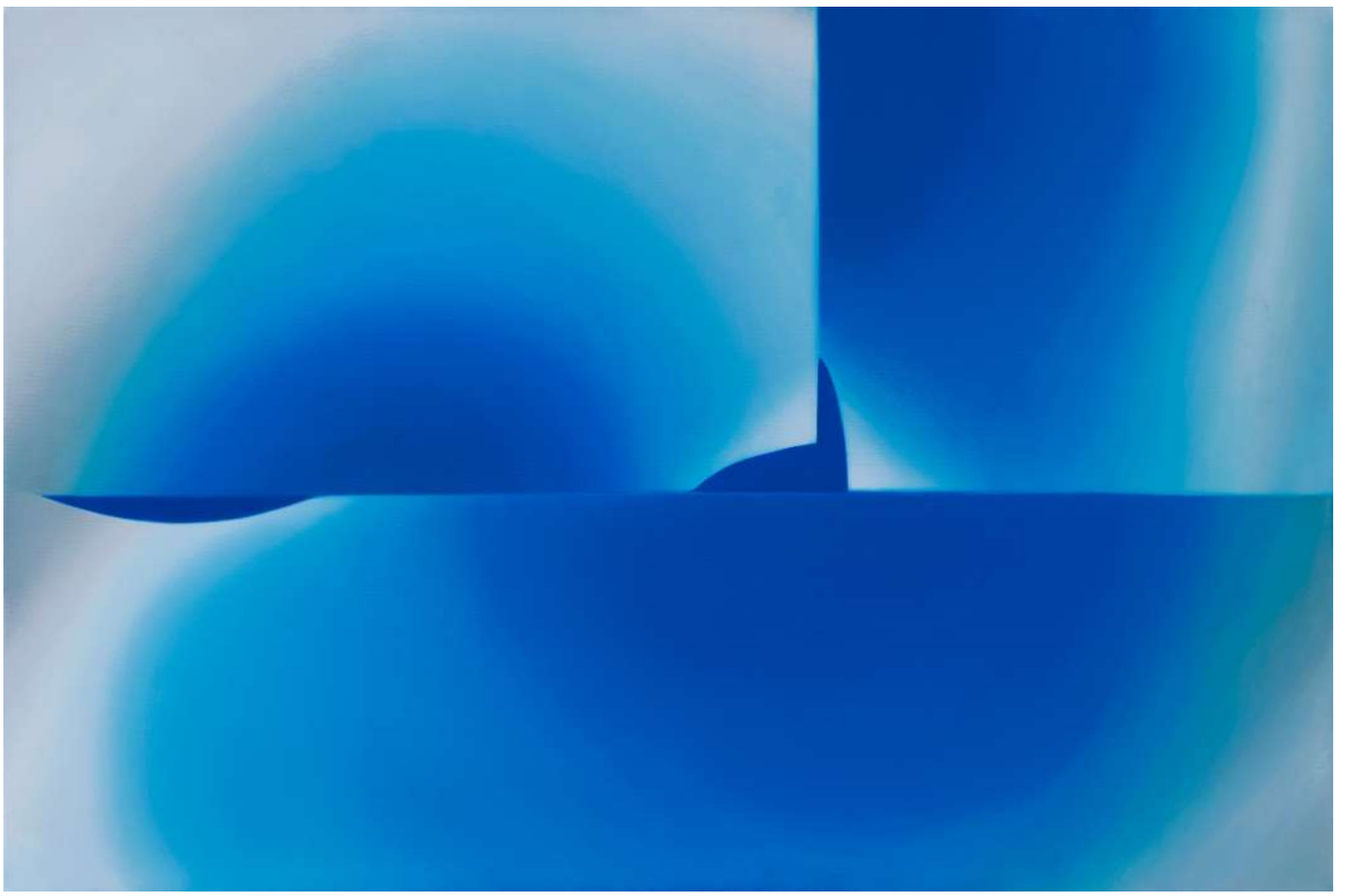
Acrylic on canvas
120 x 120 cm
2017



He dances joyfully as he watches lying on the back the night sky . . .

Er tanzt freudig, während er auf dem Rücken liegend den Nachthimmel betrachtet . . .

Acrylic on canvas
80 x 120 cm
2017



The researcher at the Laboratory of Life has been quite and existence has a lifelong contract with him . . .

Der Forscher des Labor des Leben ist gekündigt worden und die Existenz hat einen lebenslangen Vertrag mit ihm . . .

Acrylic on canvas
120 x 80 cm
2018

He opens the mailbox, which is empty, looks into the void and is wondering about himself . . .

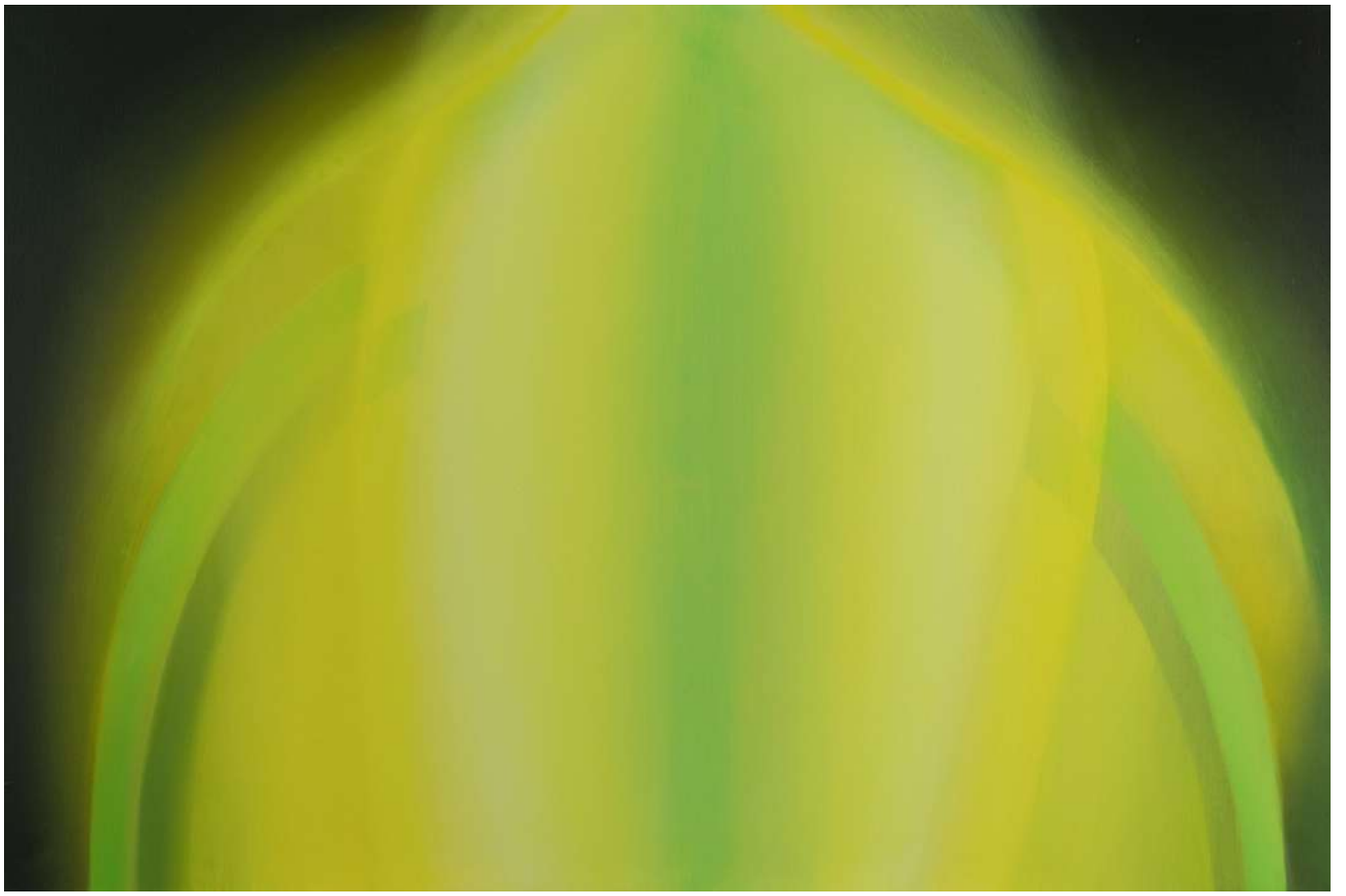
Er öffnet den Briefkasten, der leer ist, blickt in die Leere und wundert sich über sich selbst . . .

Acrylic on canvas
80 x 120 cm
2018

When he hears that he is terminally ill, he comes and goes without leaving a trace . . .

Als er hört, dass er todkrank ist, kommt und geht er ohne Fußspuren zu hinterlassen . . .

Acrylic on canvas
80 x 120 cm
2018



He opens and closes his eyes until he can no longer close them . . .

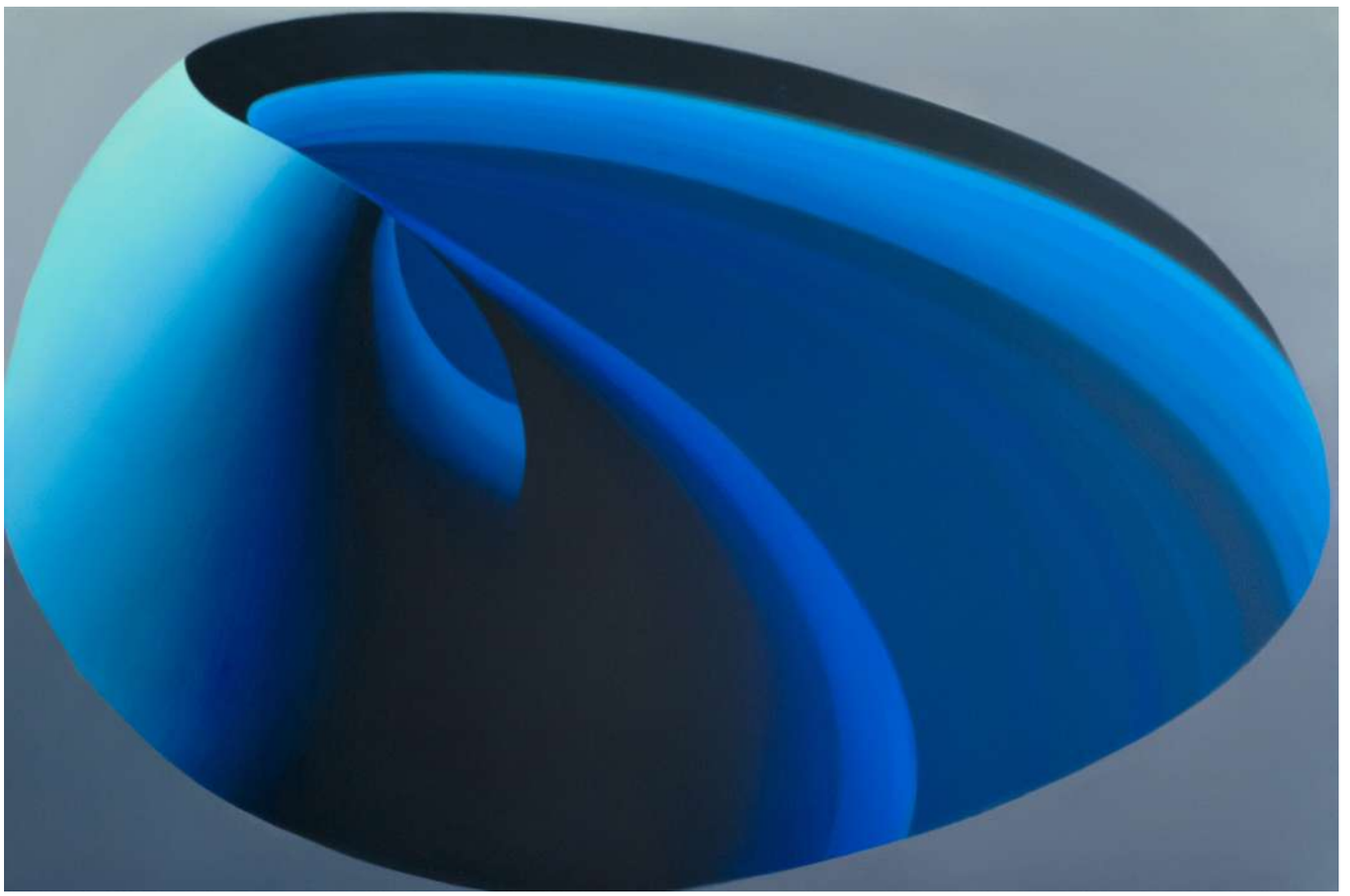
Er macht seine Augen auf und zu, bis er sie nicht mehr schließt . . .

Acrylic on canvas
120 x 80 cm
2019

He smokes a cigarette. Throws it to the ground and erased it dancing with his toe until he disappears into the ground . . .

Er raucht eine Zigarette, wirft sie auf den Boden und löscht sie tanzend mit seiner Schuhspitze bis er selbst im Boden verschwindet . . .

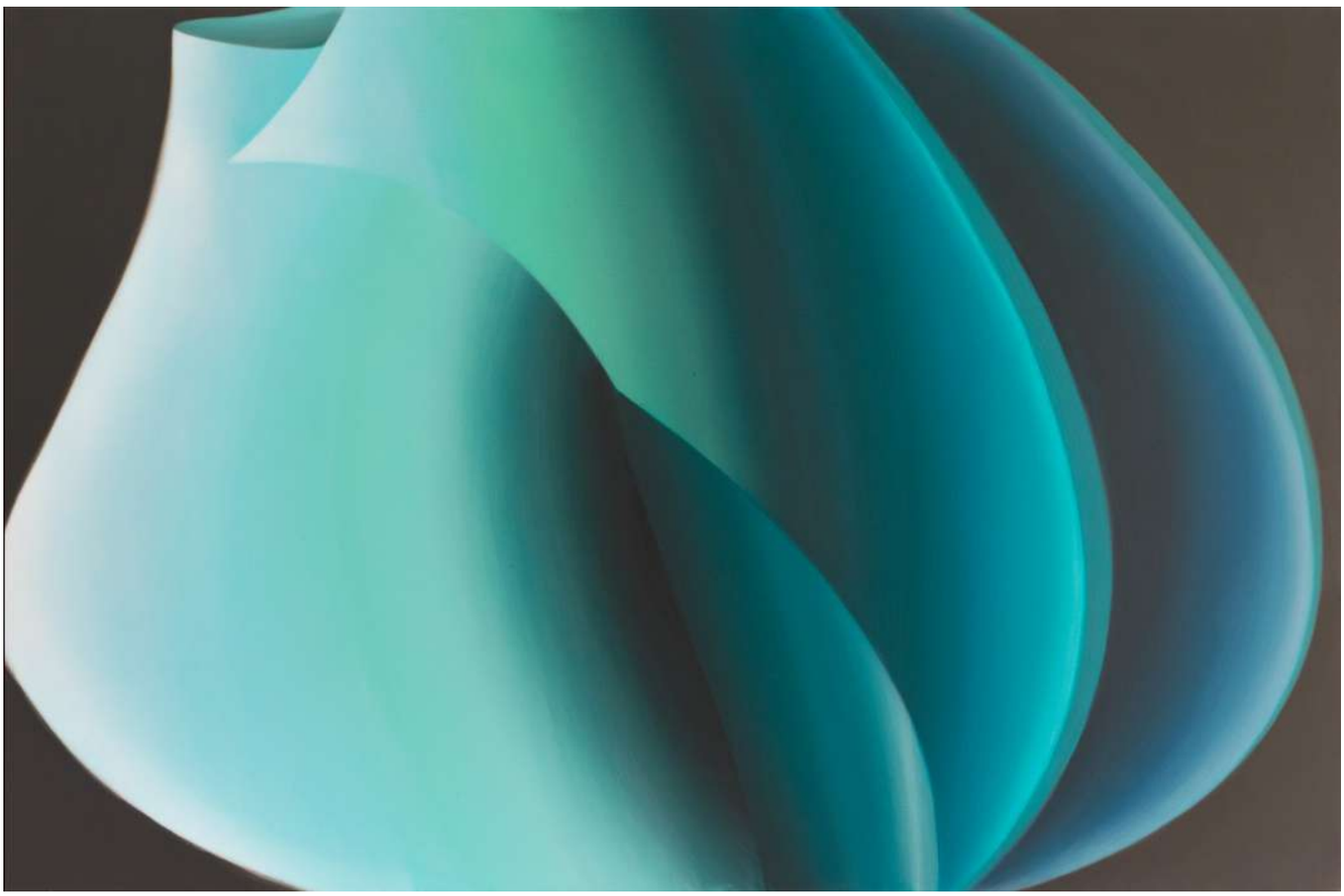
Acrylic on canvas
120 x 80 cm
2019



He turns on the light, the room is illuminated and the light remains invisible . . .

Er schaltet das Licht an, das Zimmer ist erleuchtet und das Licht bleibt unsichtbar . . . .

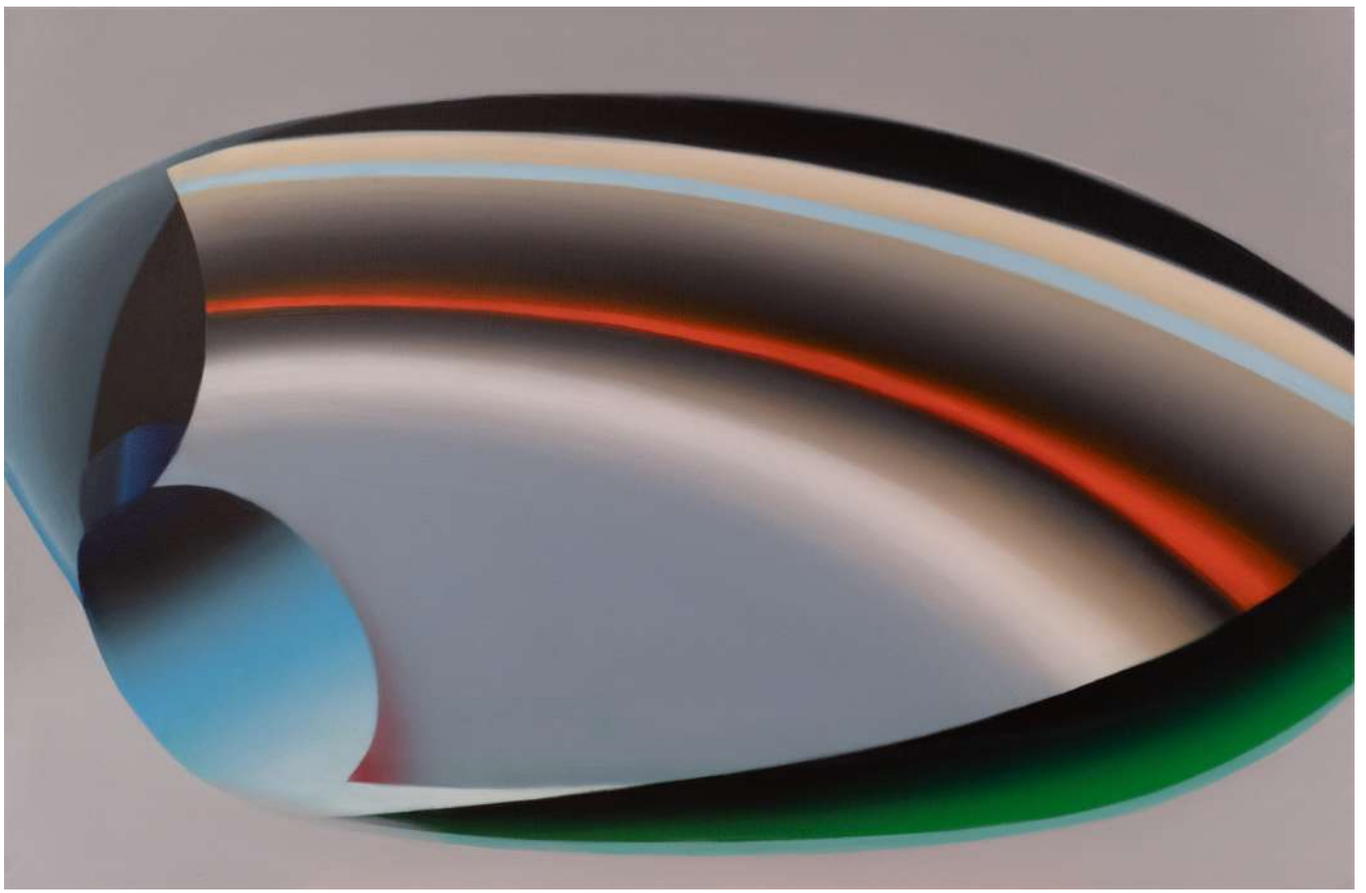
Acrylic on canvas
120 x 80 cm
2020



He gives himself away for free and no longer needs to overdraw his bank account . . .

Kostenlos gibt er sich preis und braucht sein Bankkonto nicht mehr zu überziehen . . .

Acrylic on canvas
120 x 80 cm
2020



He lets the letter carrier into his house, and they both become guests in this house . . .

Er läßt den Postboten in sein Haus, und beide werden Gäste in diesem Haus . . .

Acrylic on canvas
120 x 80 cm
2020

He plans his life diligently until the plans go into abeyance . . .

Er plant fleißig sein Leben, bis die Pläne in den Ruhestand gehen . . .

Acrylic on canvas
120 x 180 cm
2020

After a lemon butterfly flies towards him, he can fold lemons . . .

Nachdem ihm ein Zitonenfalter zufliegt, kann er Zitronen falten . . .

Acrylic on canvas
80 x 120 cm
2021

He stands in the snow, hears his footsteps, walks on in the snow and has forgotten his socks and shoes . . .

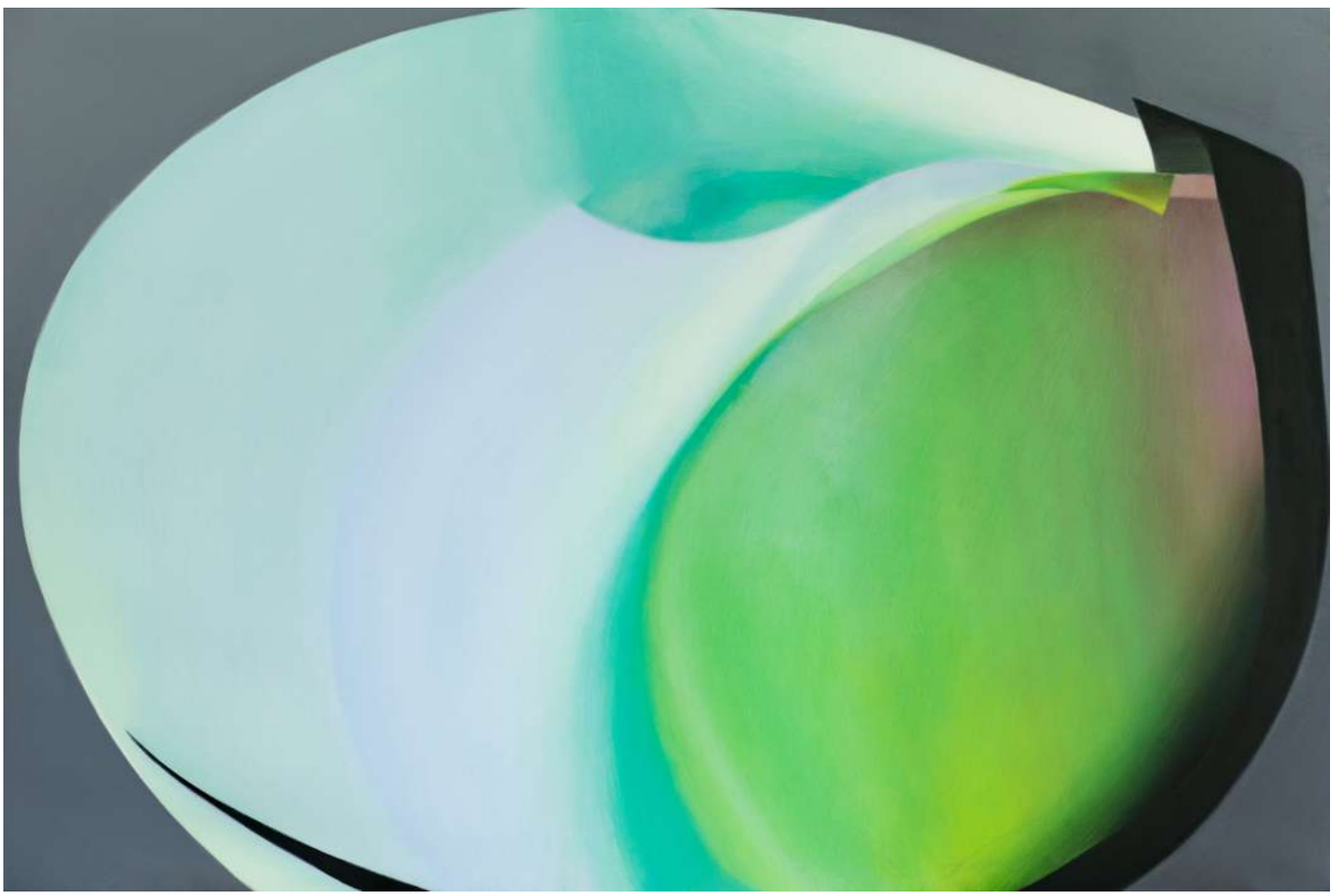
Er steht im Schnee, hört seine Schritte, er geht weiter im Schnee und hat Socken und Schuhe verloren . . .

Acrylic on canvas
160 x 150 cm
2021

She never leaves her bed forever and the butterfly comes from time to time . . .

Sie verlässt niemals ihr Bett und der Schmetterling kommt ab und zu . . .

Acrylic on canvas
160 x 70 cm
2021



He falls off the ladder and finds himself on an empty parking lot . . .

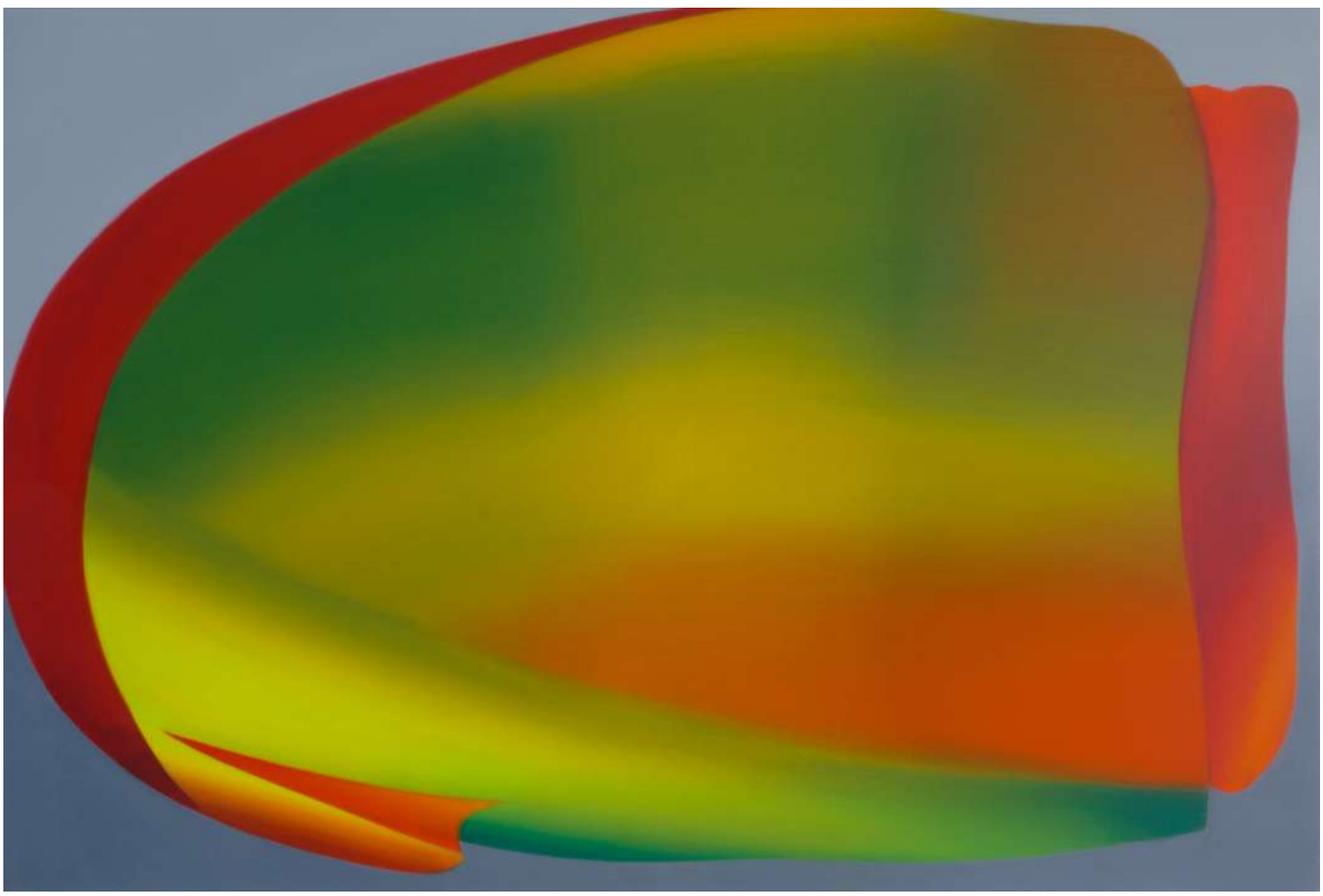
Er fällt von der Leiter und findet sich selber in einen leeren Parkplatz . . .

Acrylic on canvas
120 x 80 cm
2021

After he burned the house contract, it is valid forever. . .

Nachdem er den Hausvertrag verbrannte, ist er ewig gültig . . .

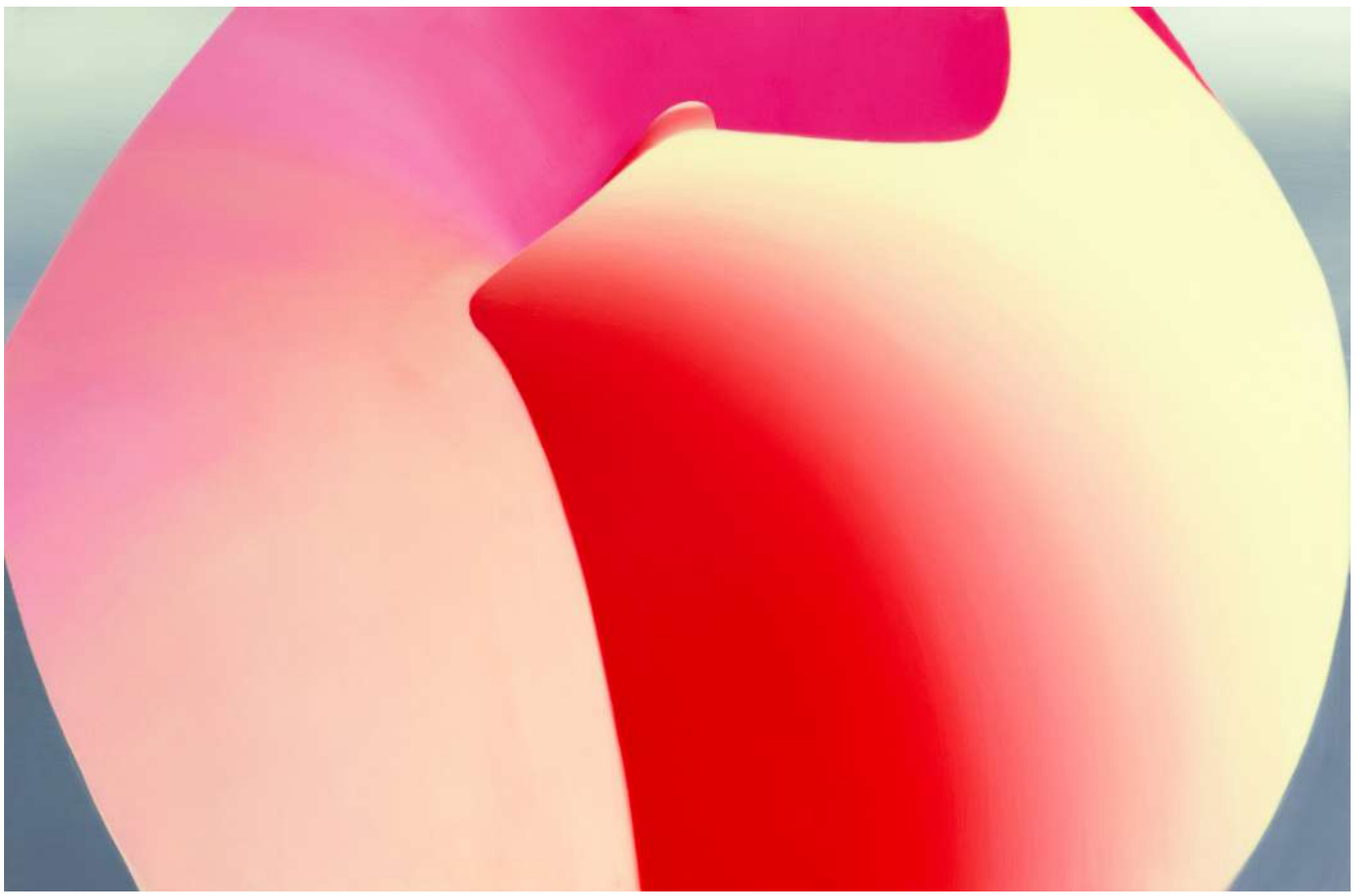
Acrilic on canvas
80 x 120 cm
2021



He does not care for himself and it arises a cloud . . .

Er sorgt sich nicht um sich selbst und es ensteht eine Wolke . . .

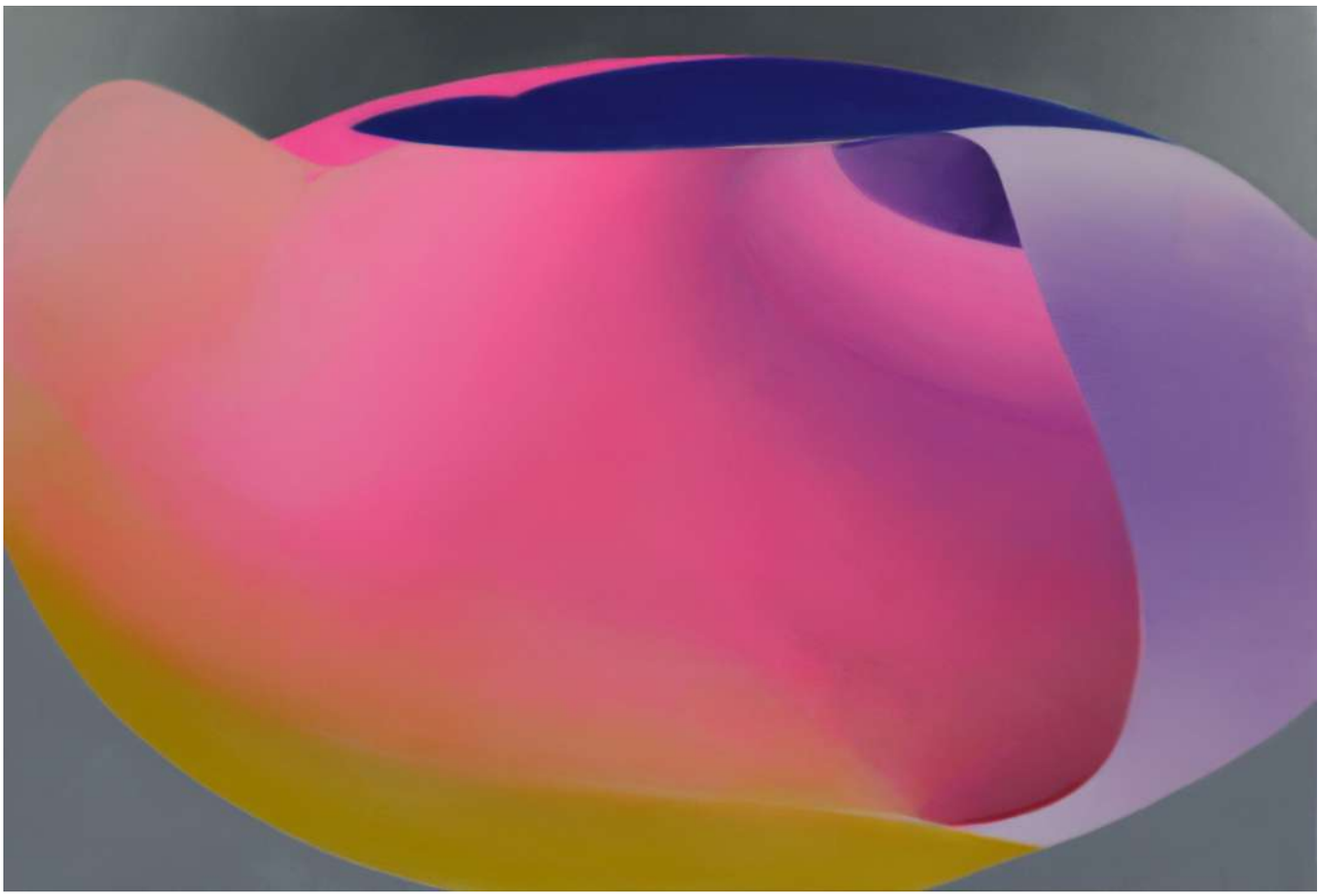
Acrylic on canvas
120 x 80 cm
2022



Since he picked the apple from the tree and ate it, the apples no longer fall close to the trunk . . .

Seitdem er den Apfel vom Baum gepflückt und gegessen hat, fallen die Äpfel nicht mehr nahe am Stamm . . .

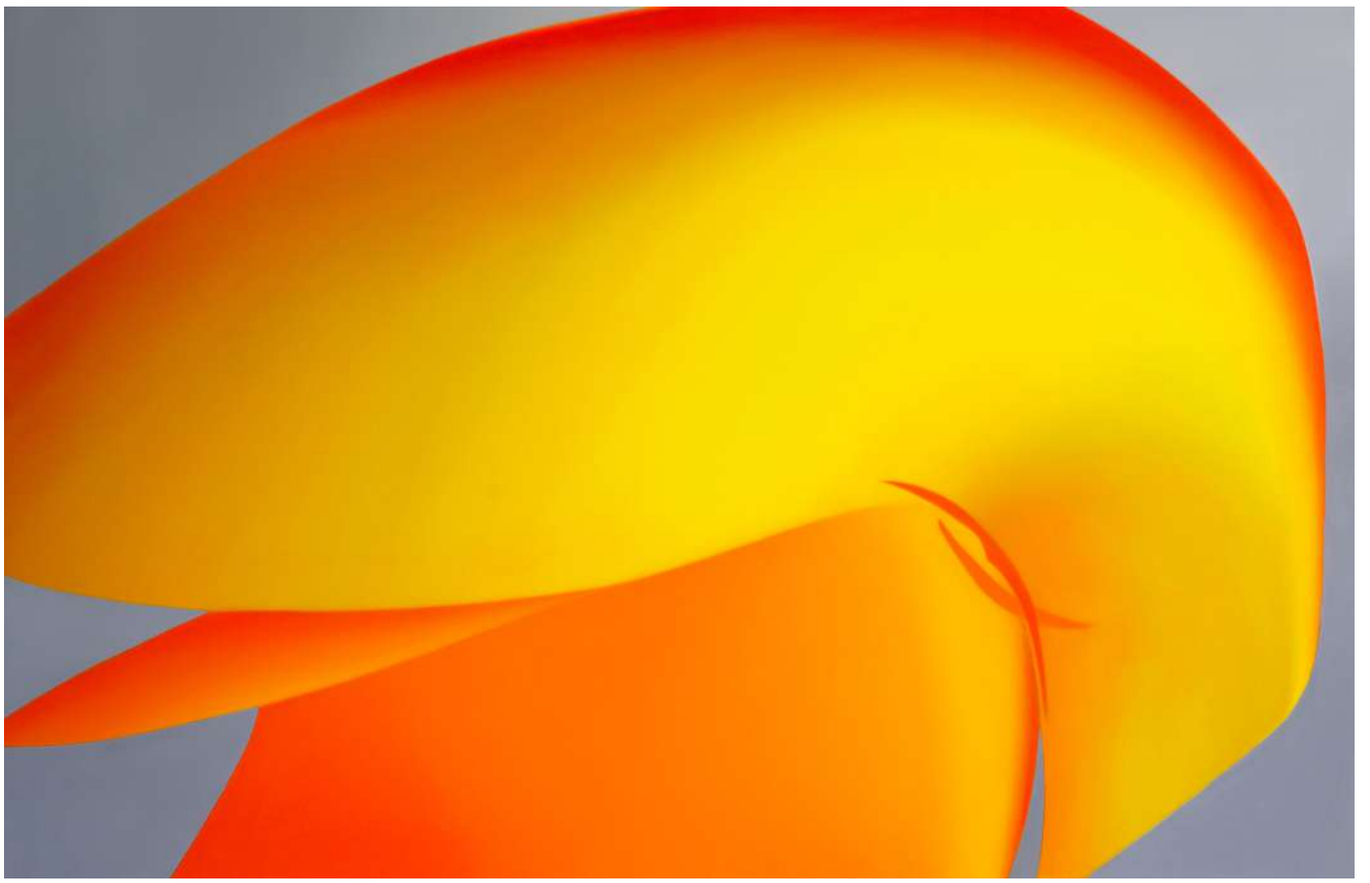
Acrylic on canvas
120 x 80 cm
2022



He couldn’t find his ID card until he forgot it . . .

Er konnte seine ID Karte nicht mehr finden bis er sie vergessen hatte . . .

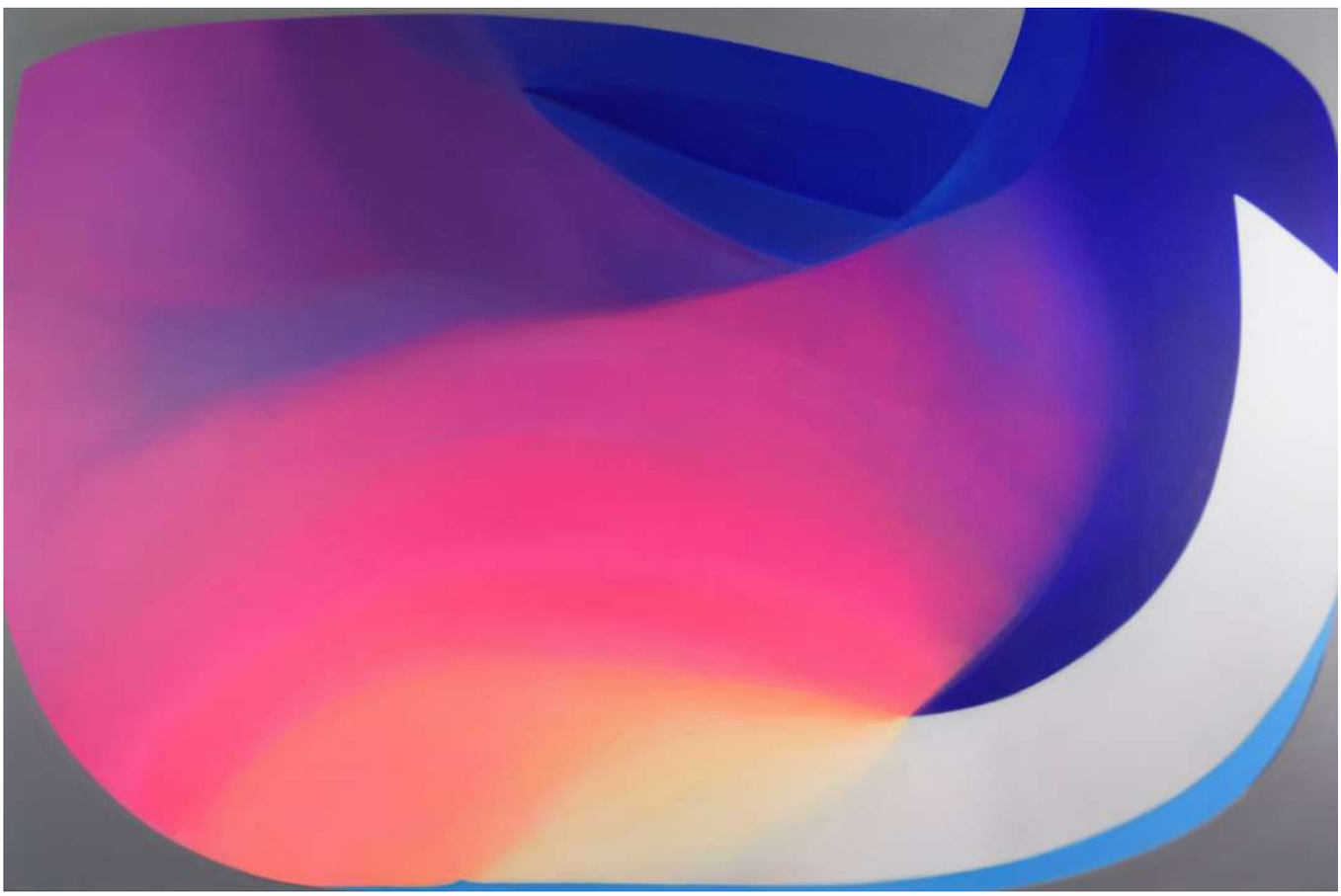
Acrylic on canvas
120 x 80 cm
2022



He spoons his soup as if it were his last and has forgotten how good it really tastes . . .

Er löffelt seine Suppe als wäre es seine letzte und hat vergessen wie gut sie wirklich schmeckt . . .

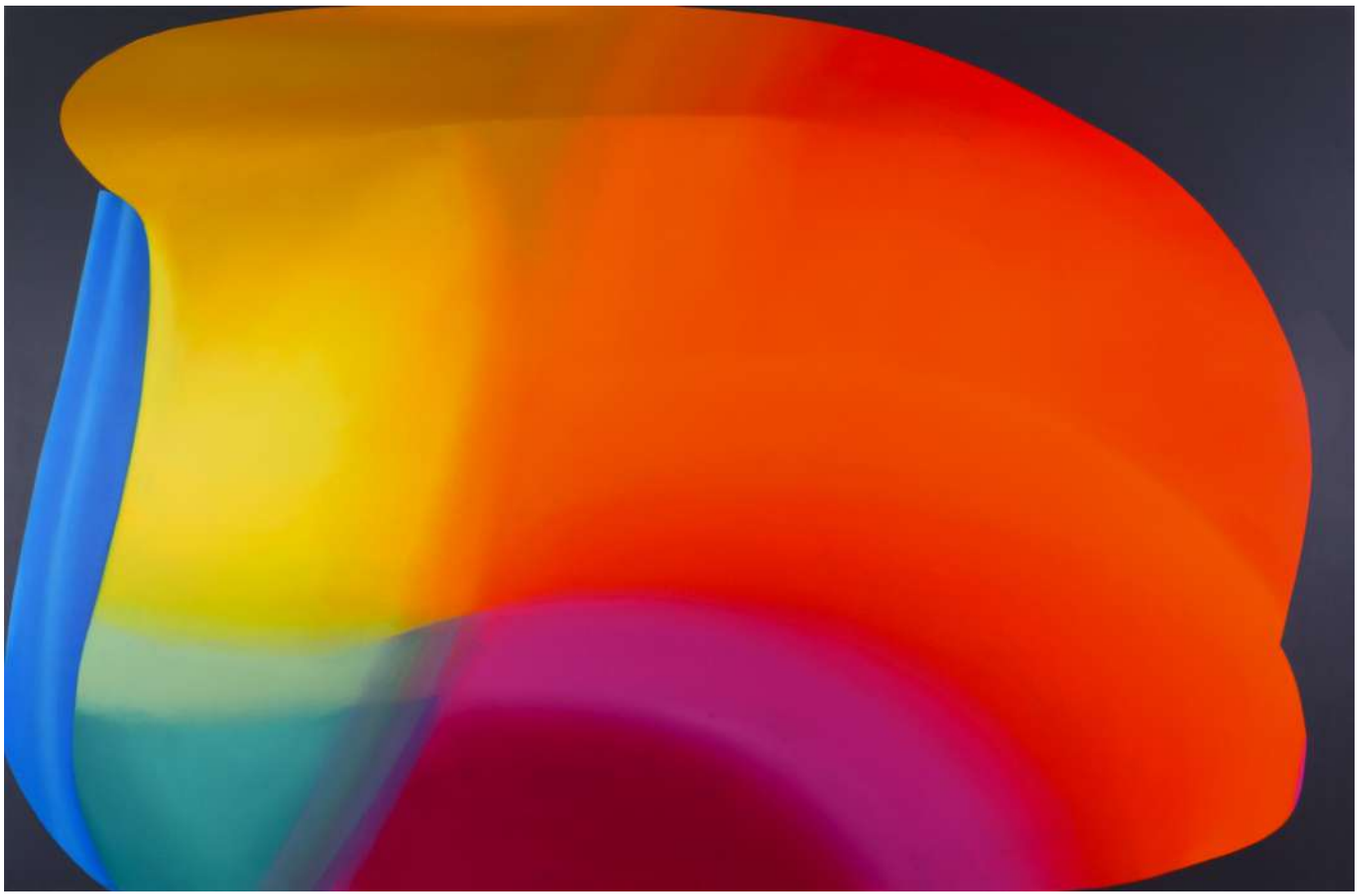
Acrylic on canvas
200 x 130 cm
2022



His vision is blurred and dim, he closes his eyes, falls and sees for the first time . . .

Er sieht unscharf und schummerig, er schließt die Augen, fällt und sieht zum erstem Mal . . .

Acrylic on canvas
210 x 140 cm
2022



He wants to do particularly well, inflates himself like a balloon that bursts with a bang, and comes home where everything is just right . . .

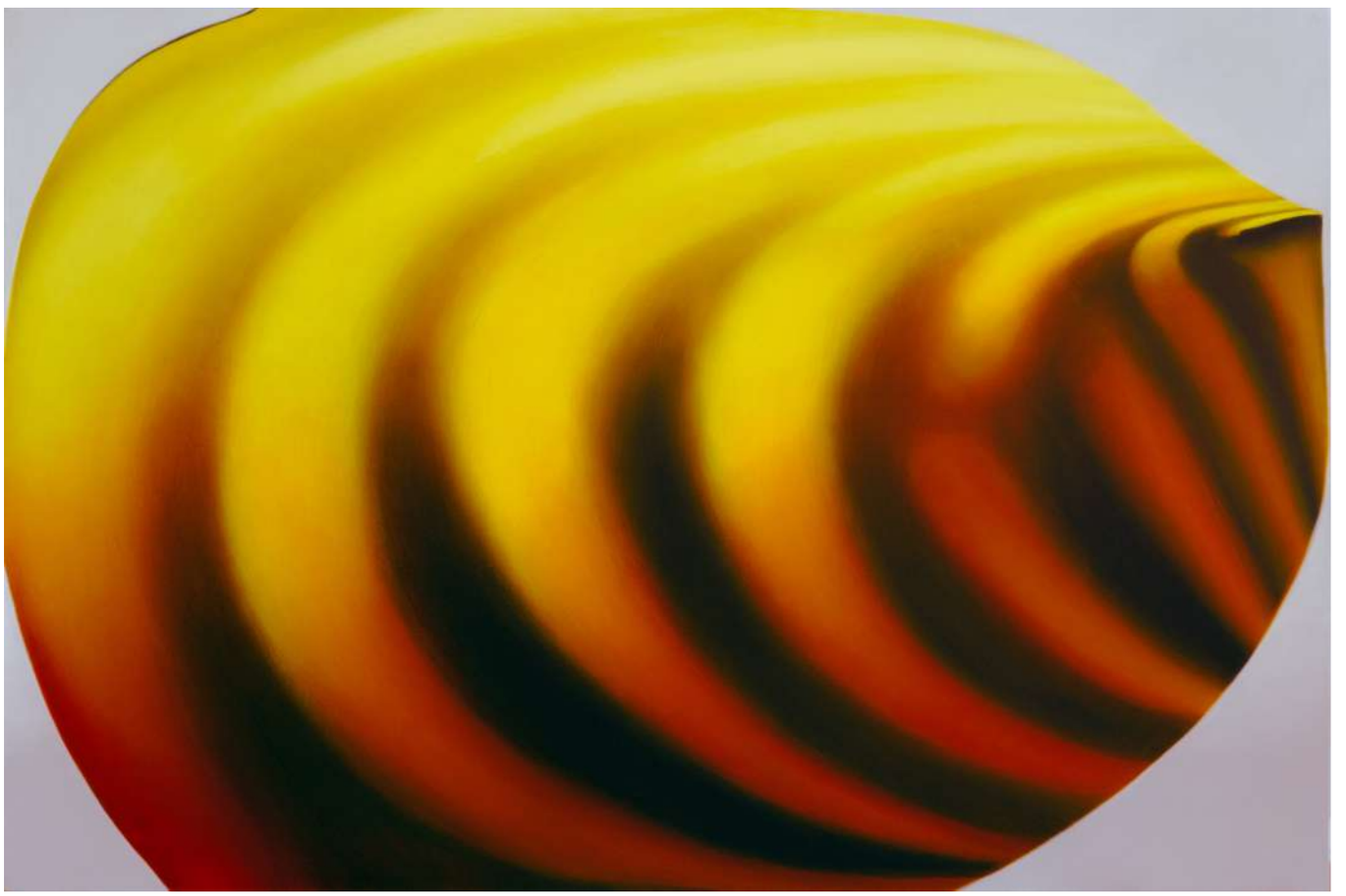
Er will es besonders gut machen, bläst sich auf wie ein Luftballon, der platzt mit einem Knall. Er kommt mit achhause, wo alles stimmt . . .

Acrylic on canvas
210 x 140 cm
2023

He is always there at the right time when the clock stops . . .

Er ist immer zur richtigen Zeit da, wenn die Uhr stehen bleibt . . .

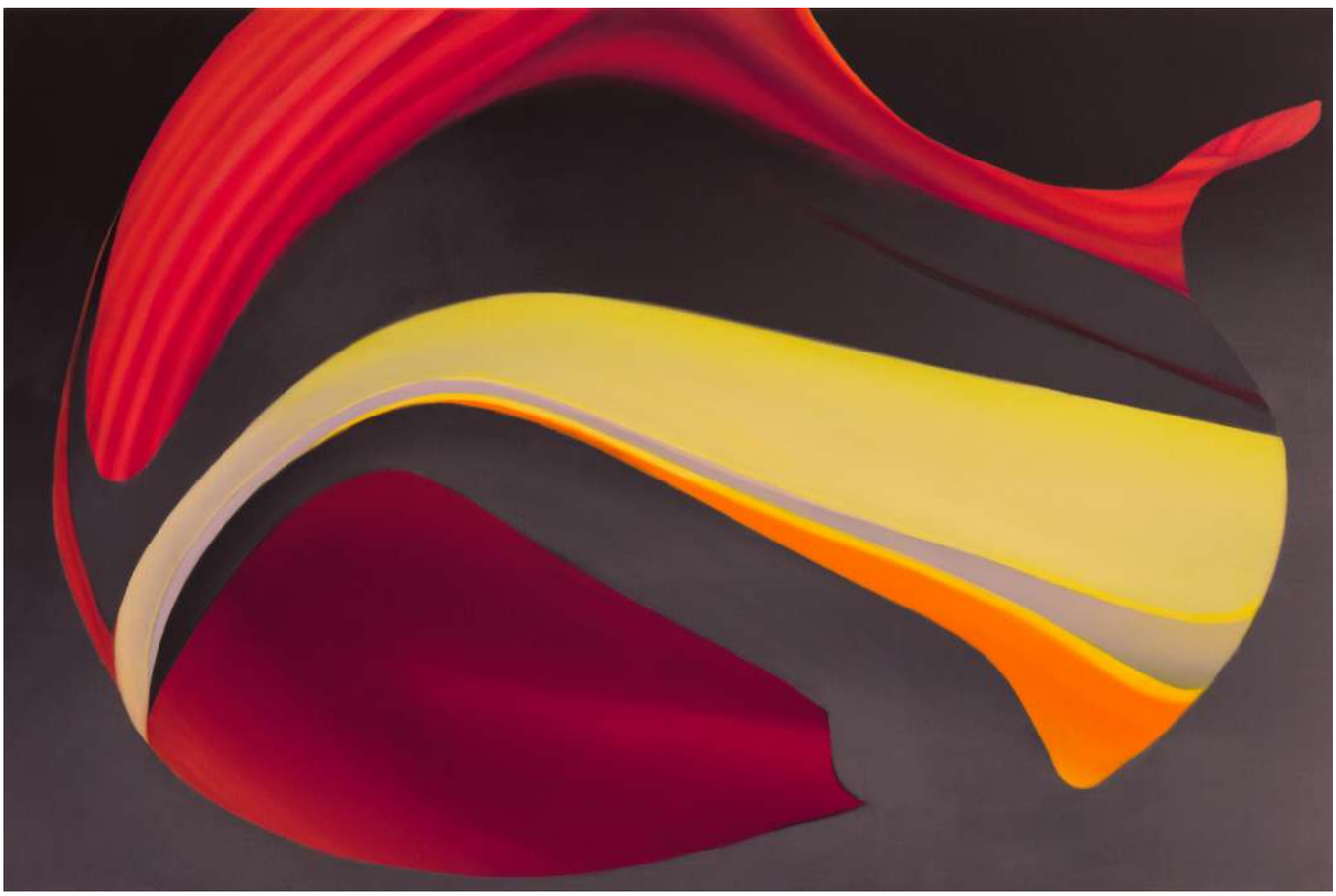
Acrylic on canvas
120 x 80 cm
2024



He falls on the barrier at passport control and can only pass through when he loses consciousness . . .

Er fällt auf die Schranke bei der Passkontrolle und kann erst passieren, als er das Bewusstsein verliert . . .

Acrylic on canvas
120 x 80 cm
2024



The health insurance company asks him if he is still alive. He has been alive since he cancelled the contract . . .

Die Krankenkasse fragt ihn, ob er noch lebt.
Er lebt seit er er den Vertrag kündigt . . .

Acrylic on canvas
120 x 80 cm
2024

He wakes up from his sleep, wishes himself a good day and falls back into bed and goes back to sleep. . .

Er wacht aus dem Schlaf auf, wünscht sich ein guten Tag und fällt zurück ins Bett und schläft weiter . . .

Acrylic on canvas
120 x 80 cm
2025

SAMARPAN
FULL EMPTINESS

Meeting Samarpan now, after 47 years of creative process, puts us in a privileged position. In a position to ask questions, hear reflections directly and have the backdrop of previous works and journeys. We are coming to a story that is already rich and full of intriguing characters, and the process has yielded insights that answer questions previously impossible to answer.

Sitting in the artist's studio for the first time, earlier this year, we are surrounded by an abundance of colour and light. The space feels luminous and... illuminating. Not simply from the light entering the wide open windows and the clean white walls, but also from the large canvases on the wall, emitting a vibrant luminosity charged with an ethereal quality. Enticing us from the corner of our eyes every which way you turn. They are perfect, pristine dimensions of colour turning into and out of itself, opening or closing other forms of itself into another dimension. It is no wonder, then, that my first impressions are of light and colour. And less of a surprise when Samarpan explained his works were his fascination and exploration into light. With these words echoing questions, 'light is colour but colour is not light.'

In this present moment, several months after this first meeting. I have had the pleasure of spending cherished time in this comfortable space. Clean, meticulous and yet thrumming with steady pulsing of creative energy.

Amidst this sumptuous epithet of light and colour, one may never guess that it is born out of an artist who began his adventure in black and white. In the beginning, his work had no colour. It was during a second journey to India that colour entered Samarpan's life quite literally. "I was sitting in the hot sun doing watercolours," he recalls, "and the flies came. They liked my colours. They landed on the paper, sucking on the paint. We were working together. That was incredible— doing things with the flies." The moment was both playful and profound: a merging of nature and process. (Leaf of Life and Thanksgiving Day, watercolour on butten paper, 1989).

This shift from monochrome to colour was more than aesthetic—perhaps the beginning of an openness to nature's collaborative rhythms. And once you see this relationship of Samarpan with the world outside and how completely it is absorbed and expressed through him, the reflection of his inner world truly opens for us.

Samarpan's journey through form, colour and different materials manifests in no linear way. It has been a fluid unfolding, led by experiences both internal and external. Absorbing, shedding and mutating. From the early simplicity of black-and-white drawings to installations in glass and acrylic that are quintessentially sensorial and immersive, his process reflects complex technical progressions, whilst very unassumingly, a deepening spiritual and perceptual inquiry lies beneath.

Sitting together, with green tea and cooked pears on the table, the melody of Samarpan and his wife Akasha's voices is like the added relaxation of a deeper breath. Inhale and exhale. You can feel this rhythm, the same rhythm in the paintings, the same inhale and exhale that you see throughout this artist's journey.

Between the linear and two-dimensional nature of his work dominated, with a complex yet beguiling naiveté. Then, a giant leap occurs. Going beyond the dimensionality of form, we see the emergence of multiple dimensionality within his paintings. The morphing of the idea of conditional spaces into unconditional ones. It is when Samarpan works on his biggest 'object' that 'objects' start to disappear from his two-dimensional work. Instead, spaces, merging spaces of intangible dimensions are born.

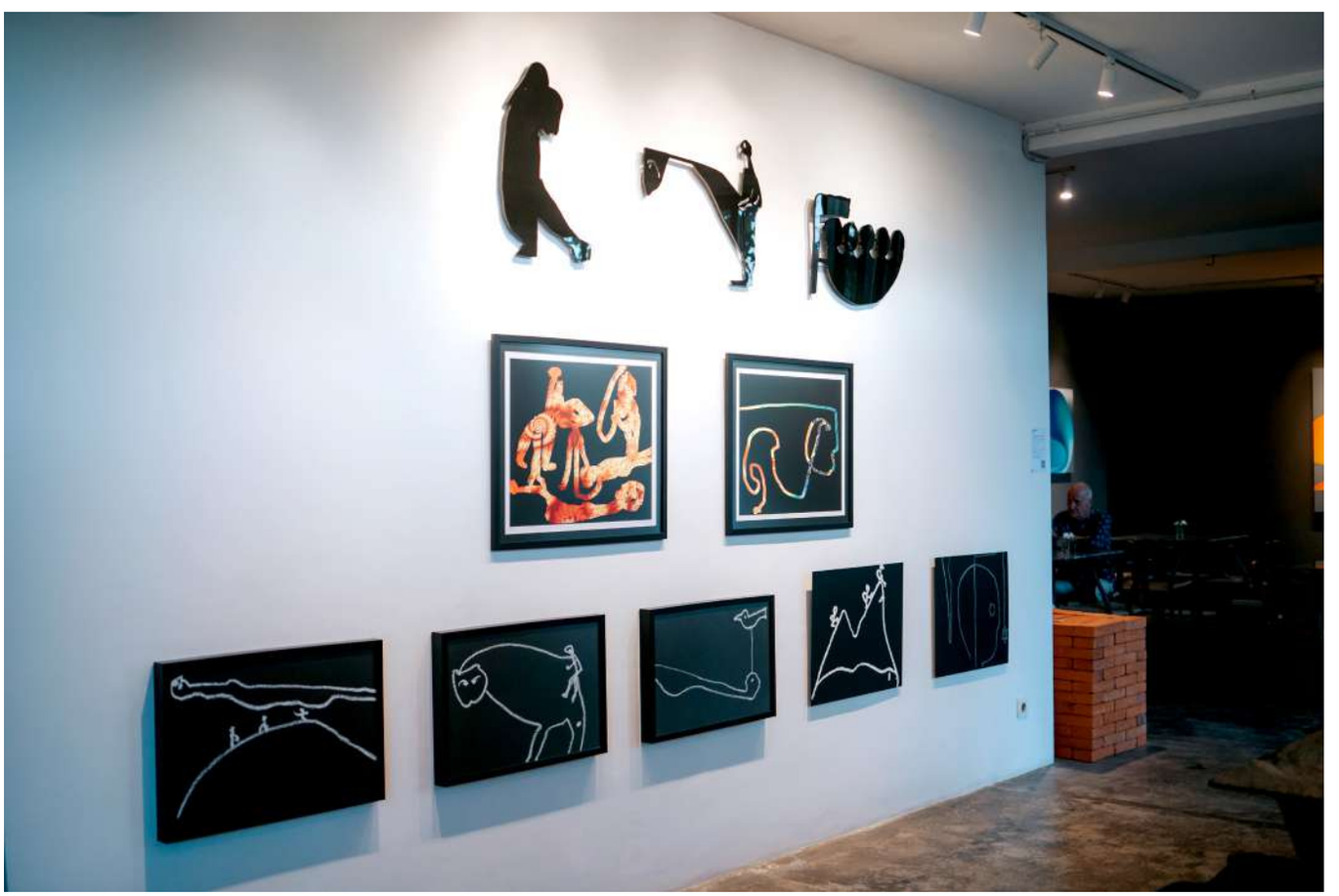
Amongst the inhale and exhale of Samarpan's process, the surrendering of self to the experience of the whole, it is perhaps in the simplest expressions of his art that the heart of Samarpan is most clear. In the deceptive absurdity of the words that accompany his works and the bare linearity of drawings as economic as shaping a letter.

But in this, there is also the profound. A profundity by pure innocence, and still surrender. This duality, paradoxes and frozen moment of senses captured outside of comprehension, only sensation. With humour and most presently now, joy. This is perhaps what lies within the 'light'. Why, in his studio, the overflowing feeling is of 'illumination'. 47 years of Living Art reflect a journey of self-illumination.

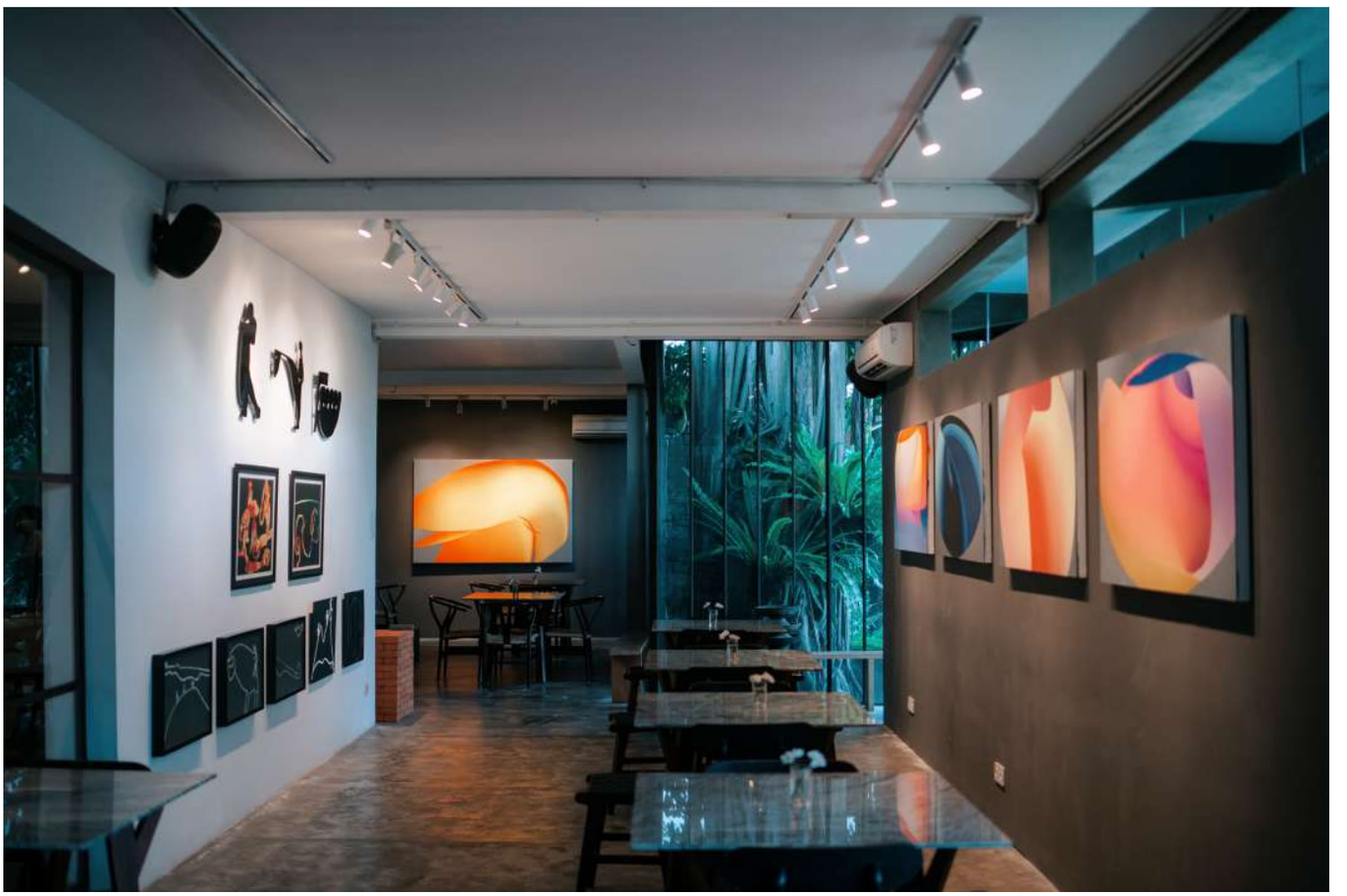
Samarpan's life and work unfold not as a career, but as a continuum of perception, transformation, and surrender. His materials evolve. His techniques shift. But at the centre of it all is a quiet invitation: Look. Feel. Be Lost...
For 'He could not find his ID card, until he forgot ' ~ Samarpan.

DIAN DEWI REICH
Sawidji, Bali, May 2025

"New Dimensions", Solo Exhibition, ART Lounge Tony Raka Art Gallery, 2025



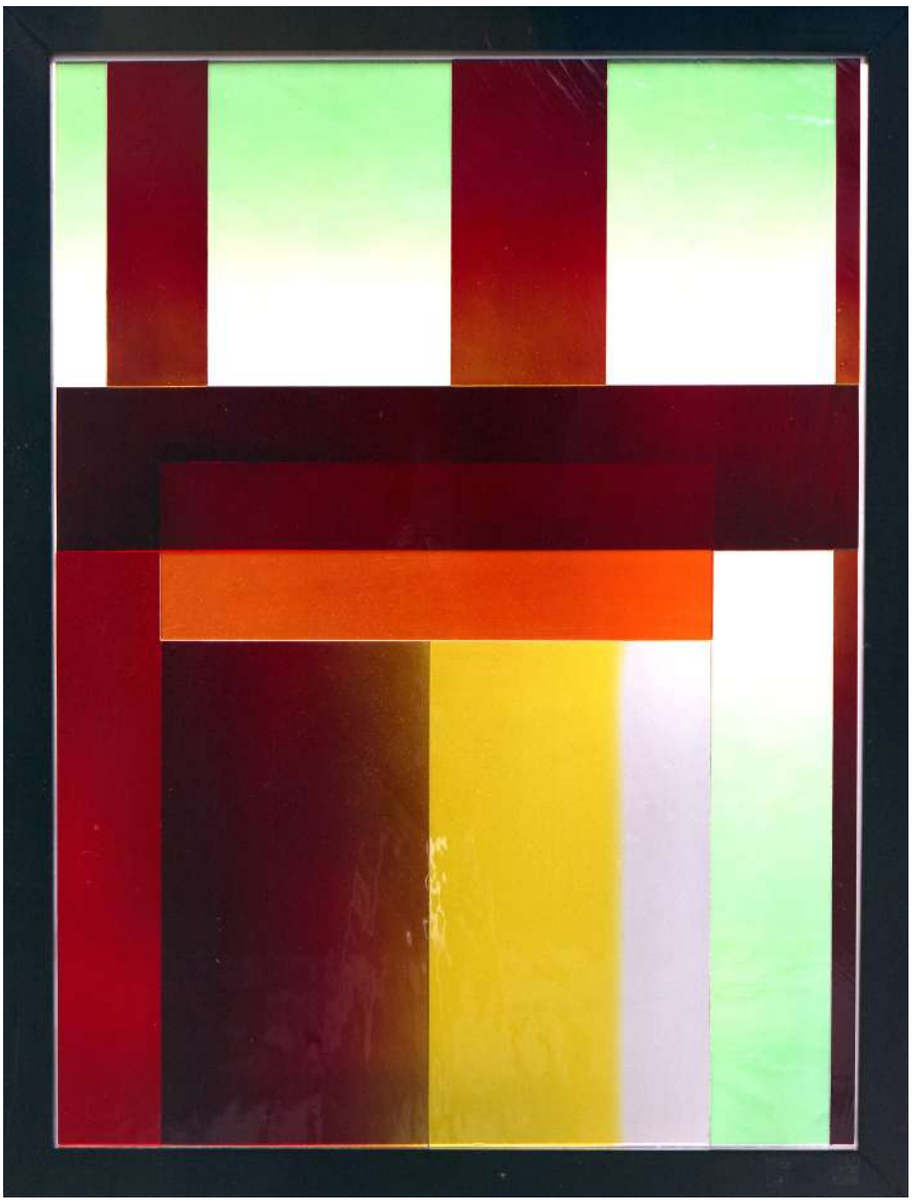
"New Dimensions" Solo Exhibition ART Lounge Tony Raka Art Gallery 2025



"New Dimensions", Solo Exhibition, ART Lounge Tony Raka Art Gallery, 2025

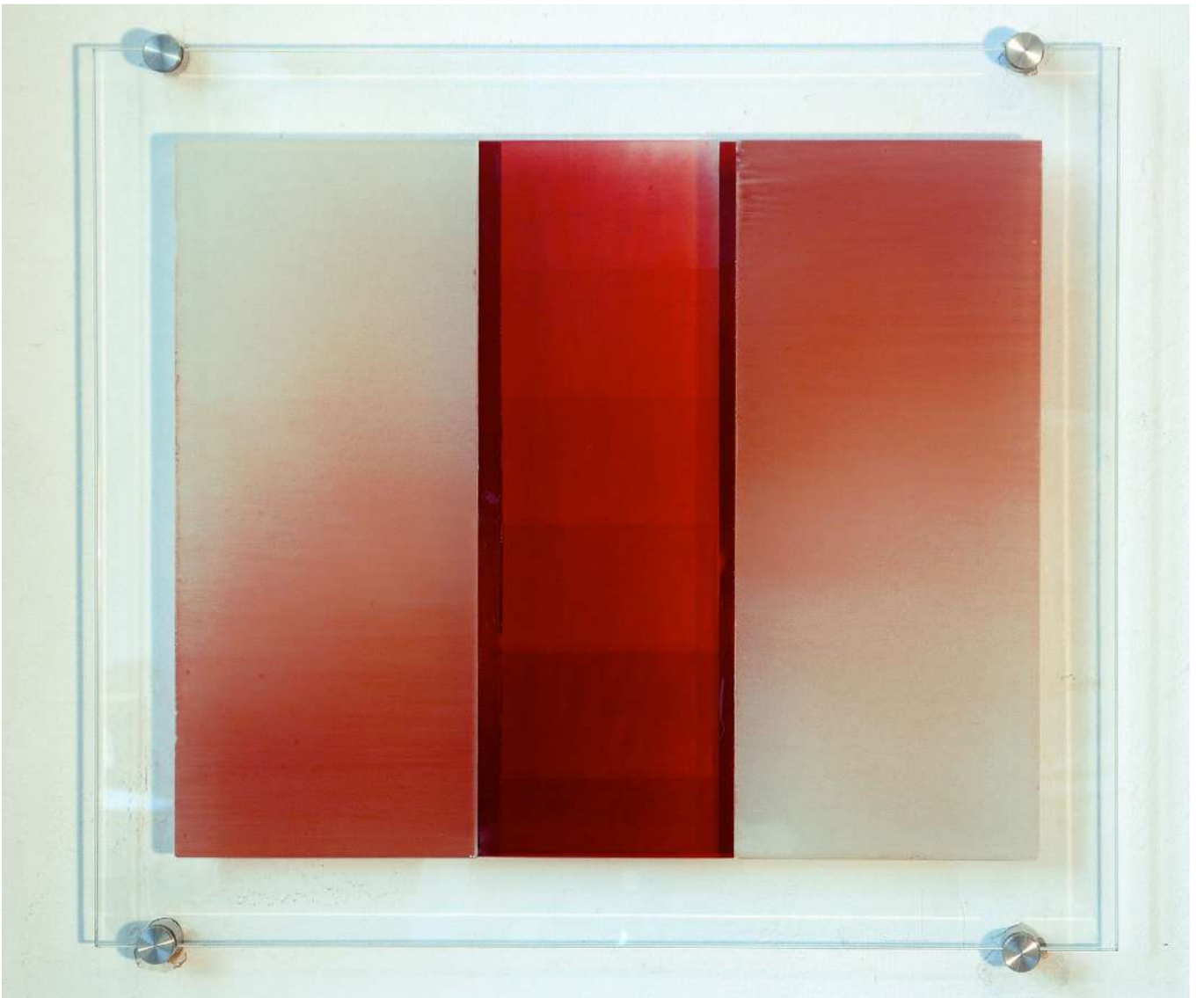
GLASS PAINTING

Antic Glass
90 x 90 cm
2008



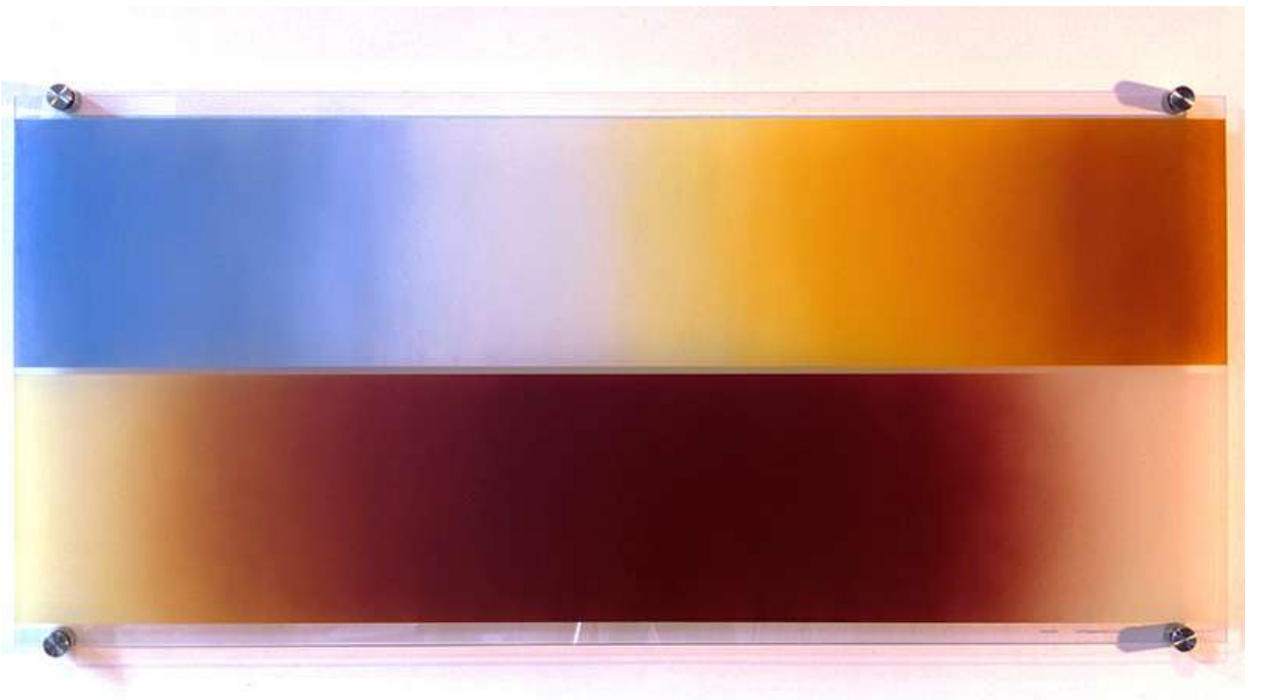
Antic Glass
68 x 86 cm
2006

"Open Circle", Spiritual councelor to Artist Archdiocese, Cologne, Germany, 2007



Antic Glass
30 x 40 cm
2008

Antic Glass
2x 30 x 40 cm
2008



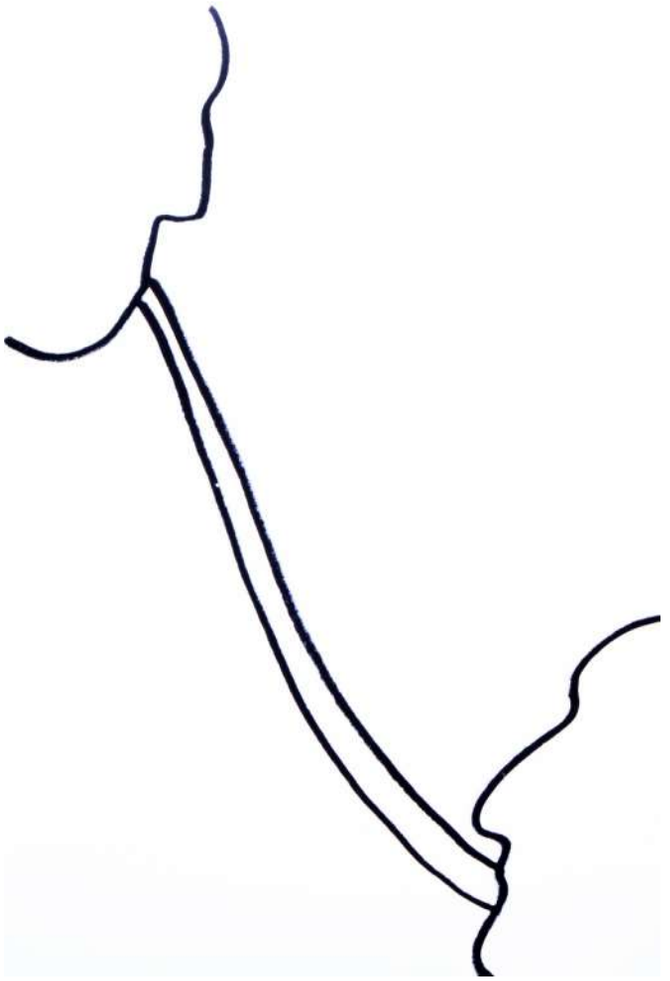
Antic Glass
100 x 30 cm
2008

Antic Glass
68 x 88 cm
2007

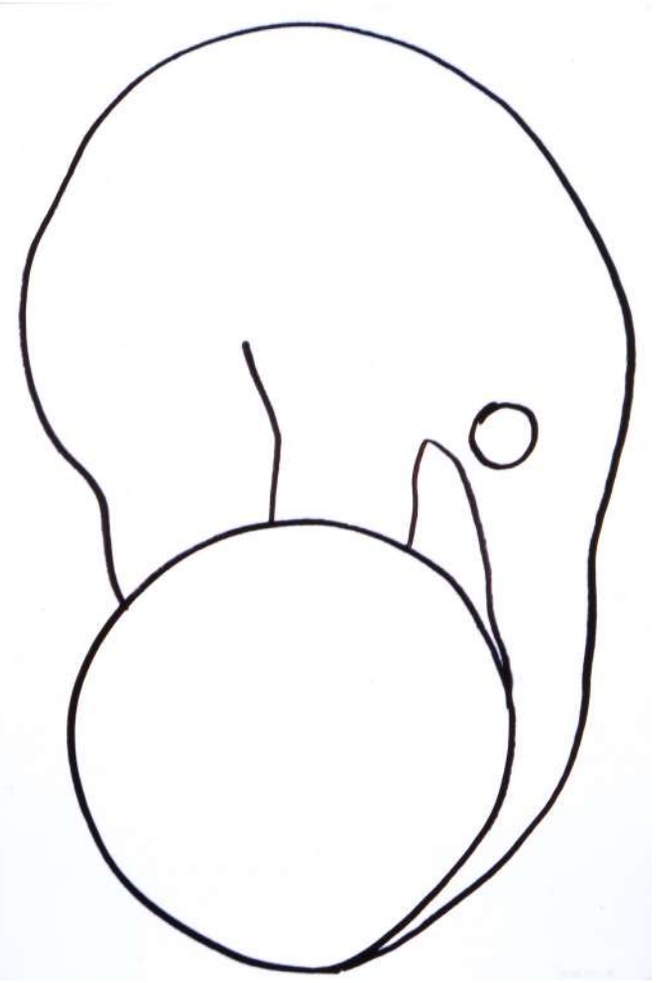
DRAWING

1982 - 2025

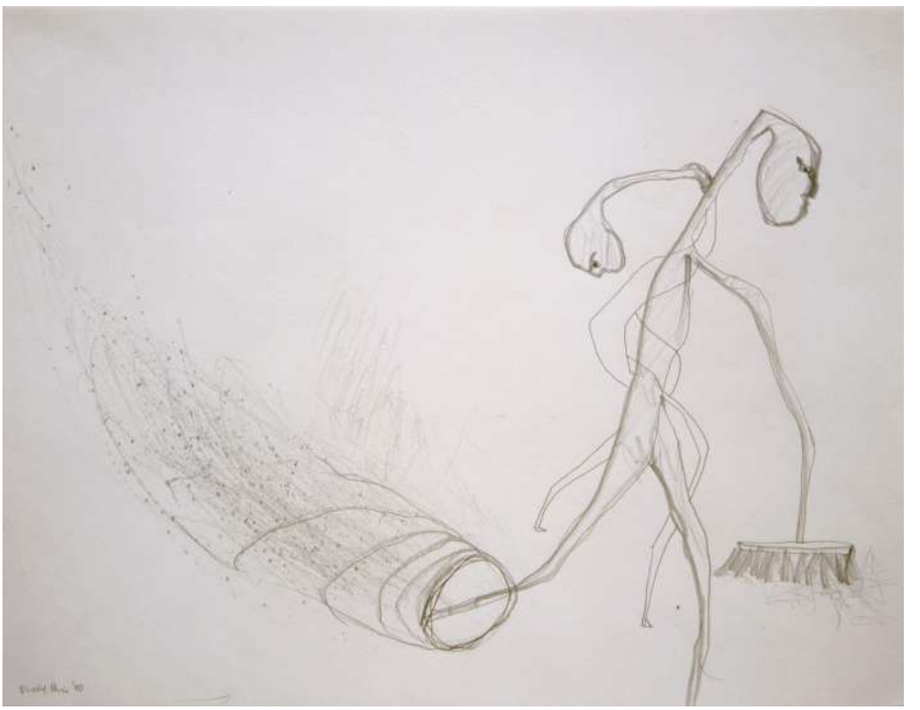
Art space Fuhrwerkswaage, Sürth, Cologne, Germany

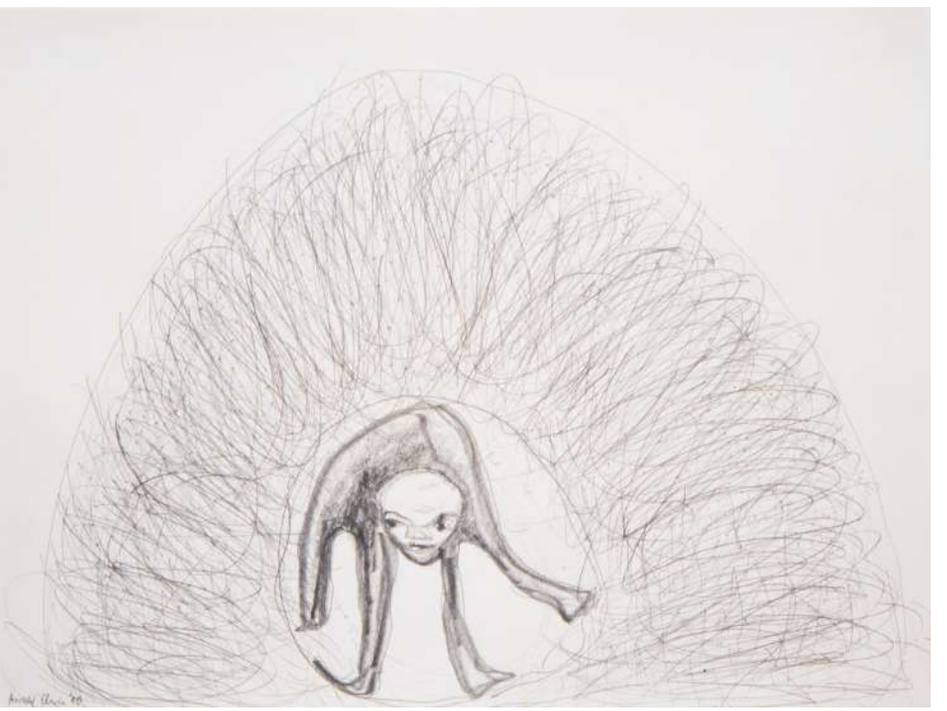


Oil crayon on paper
40 x 50 cm
1982



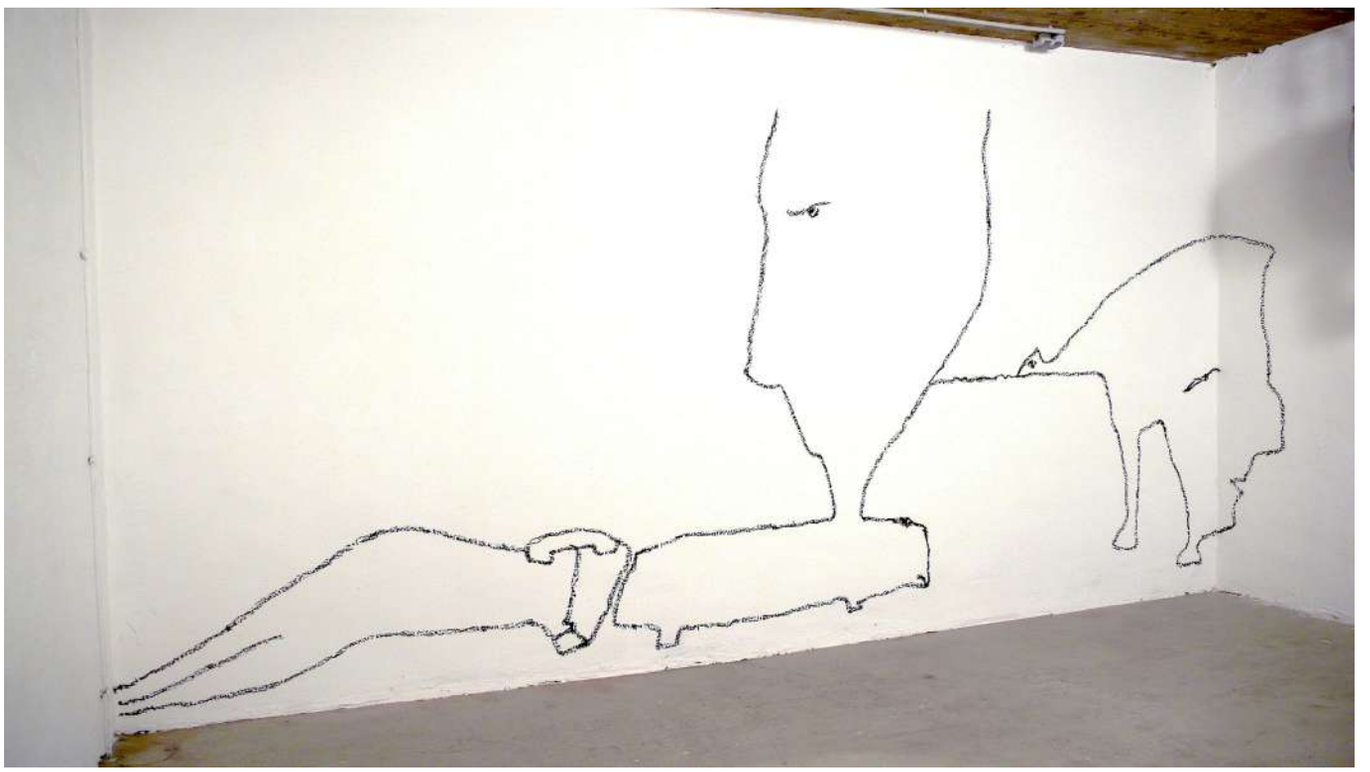
Oil crayon on paper
50 x 60 cm
1982





Pencil on paper
29,7 x 21,0 cm
1990

Pencil on paper
29,7 x 21,0 cm
1990



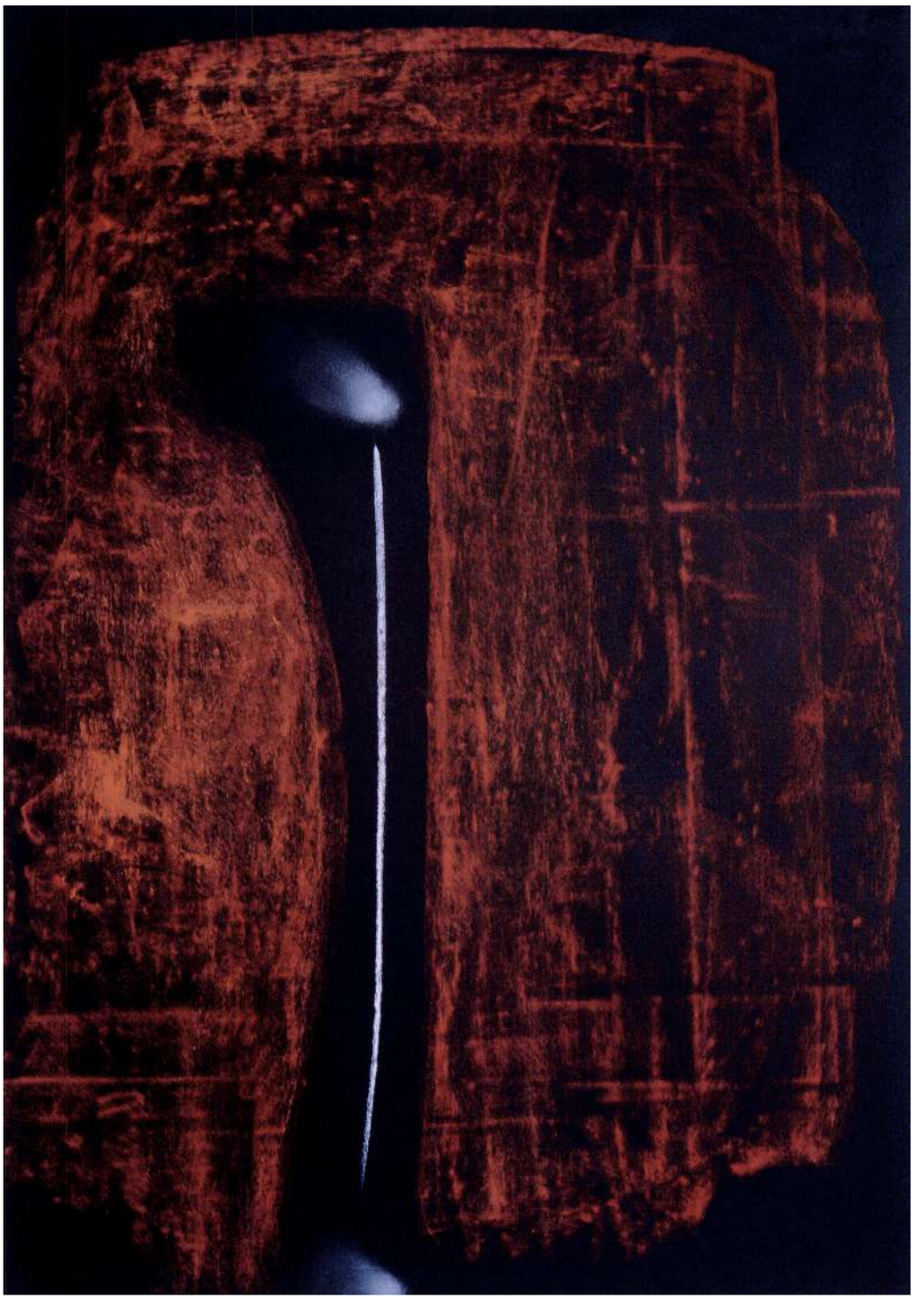
Oil crayon on wall
200 x 500 cm
1990

"Cloud Tunnel", Luther Church, Cologne, 2008

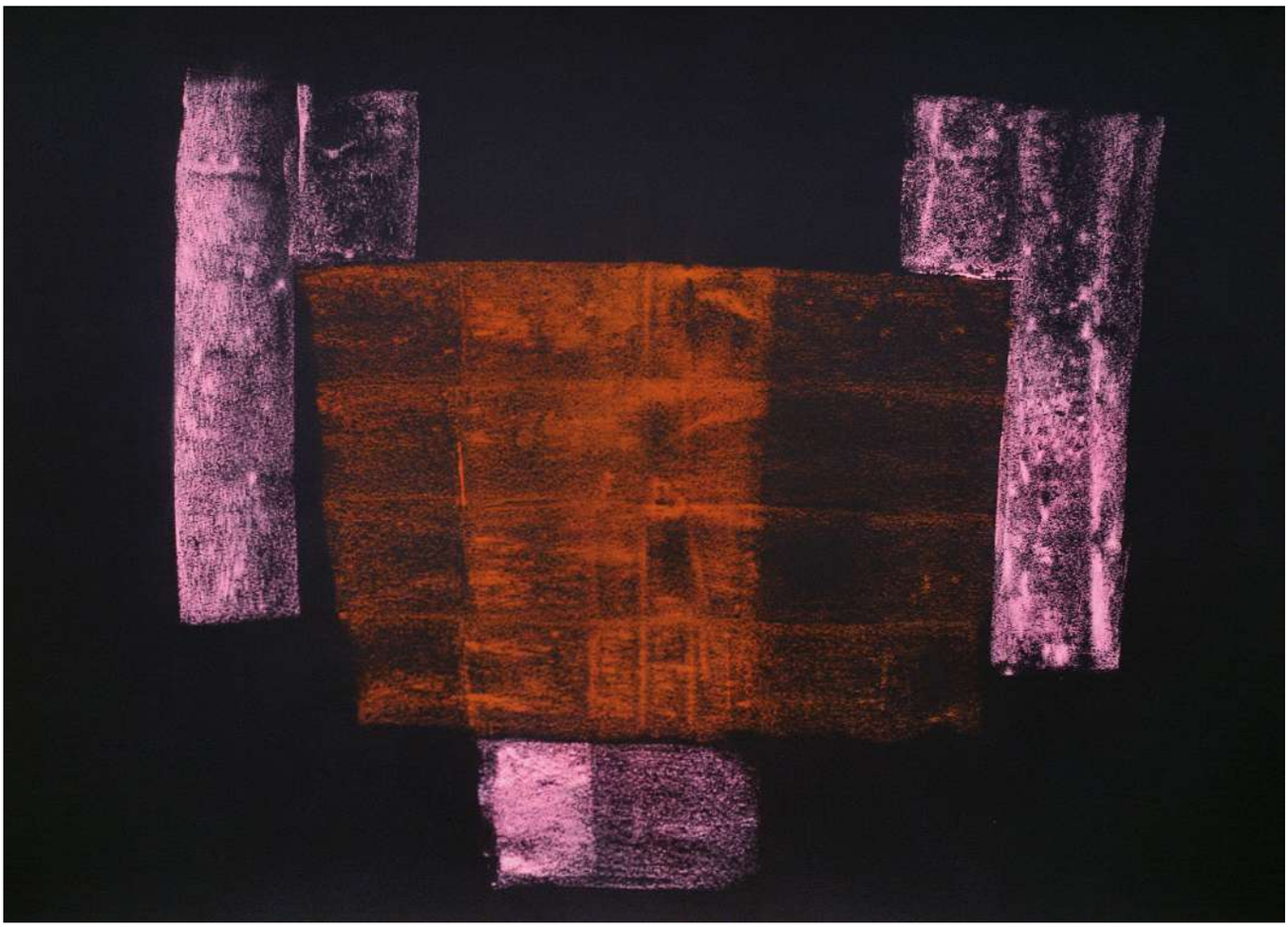
Oil chalk greaseproof paper
35 x 50 cm
1993

Oil chalk greaseproof paper
50 x 35 cm cm
1993

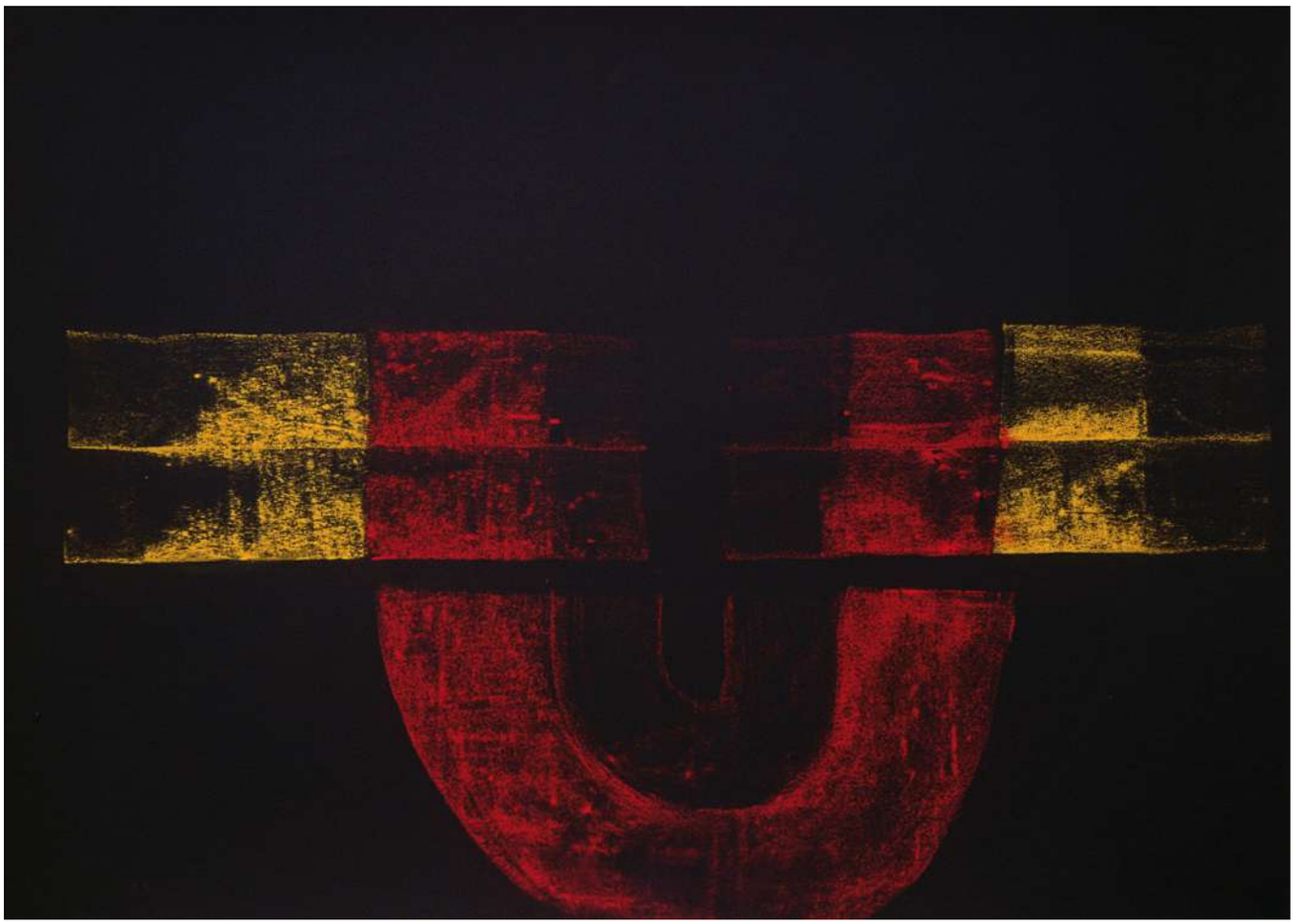
Oil chalk greaseproof paper
50 x 35 cm
1993



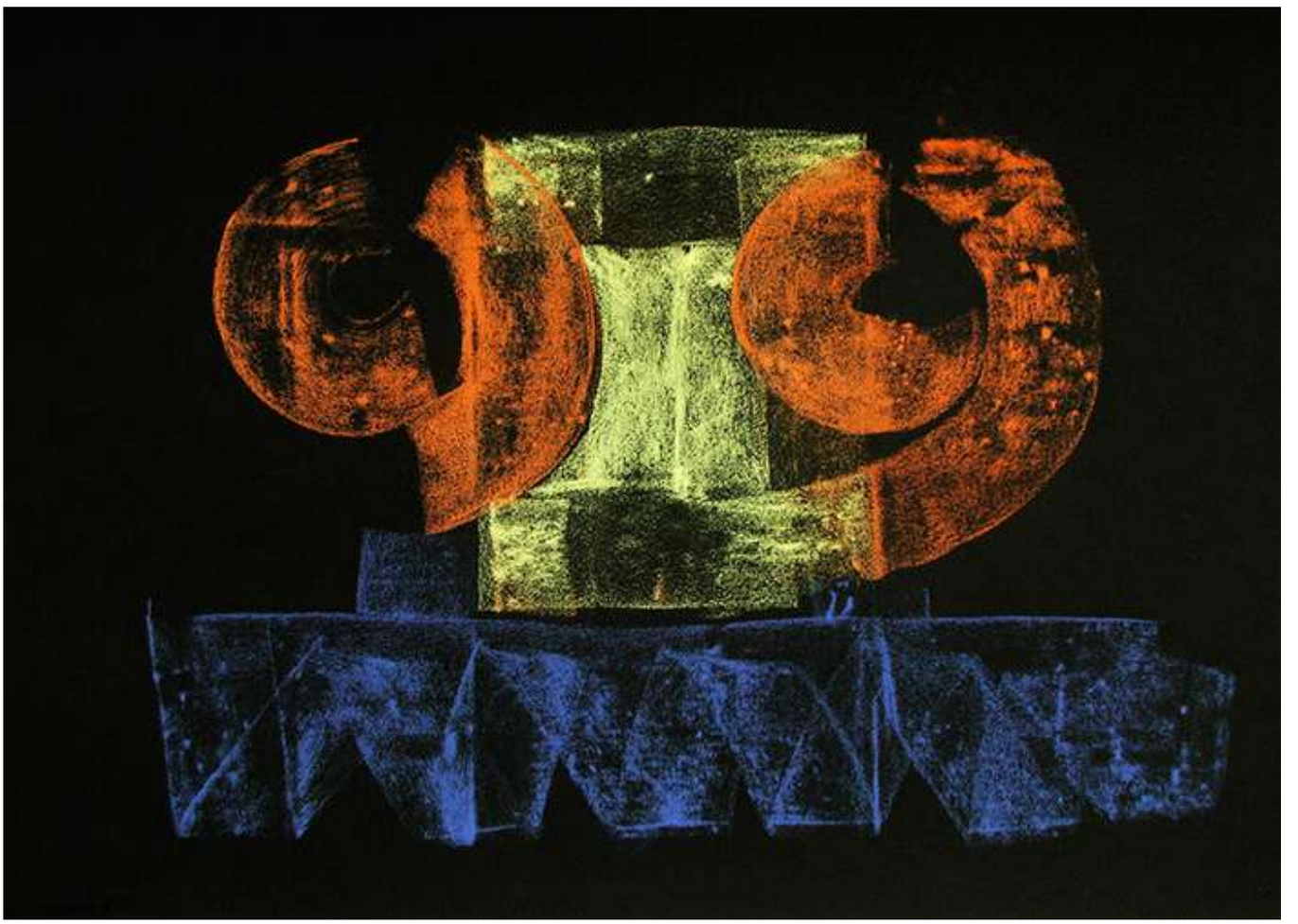
Pastel chalk on paper
70 x 50 cm
1998



Pastel chalk on paper
50 x 70 cm
1998



Pastel chalk on paper
50 x 70 cm



Pastel chalk on paper
50 x 70 cm
1998

Pastel chalk on paper
50 x 70 cm
1998

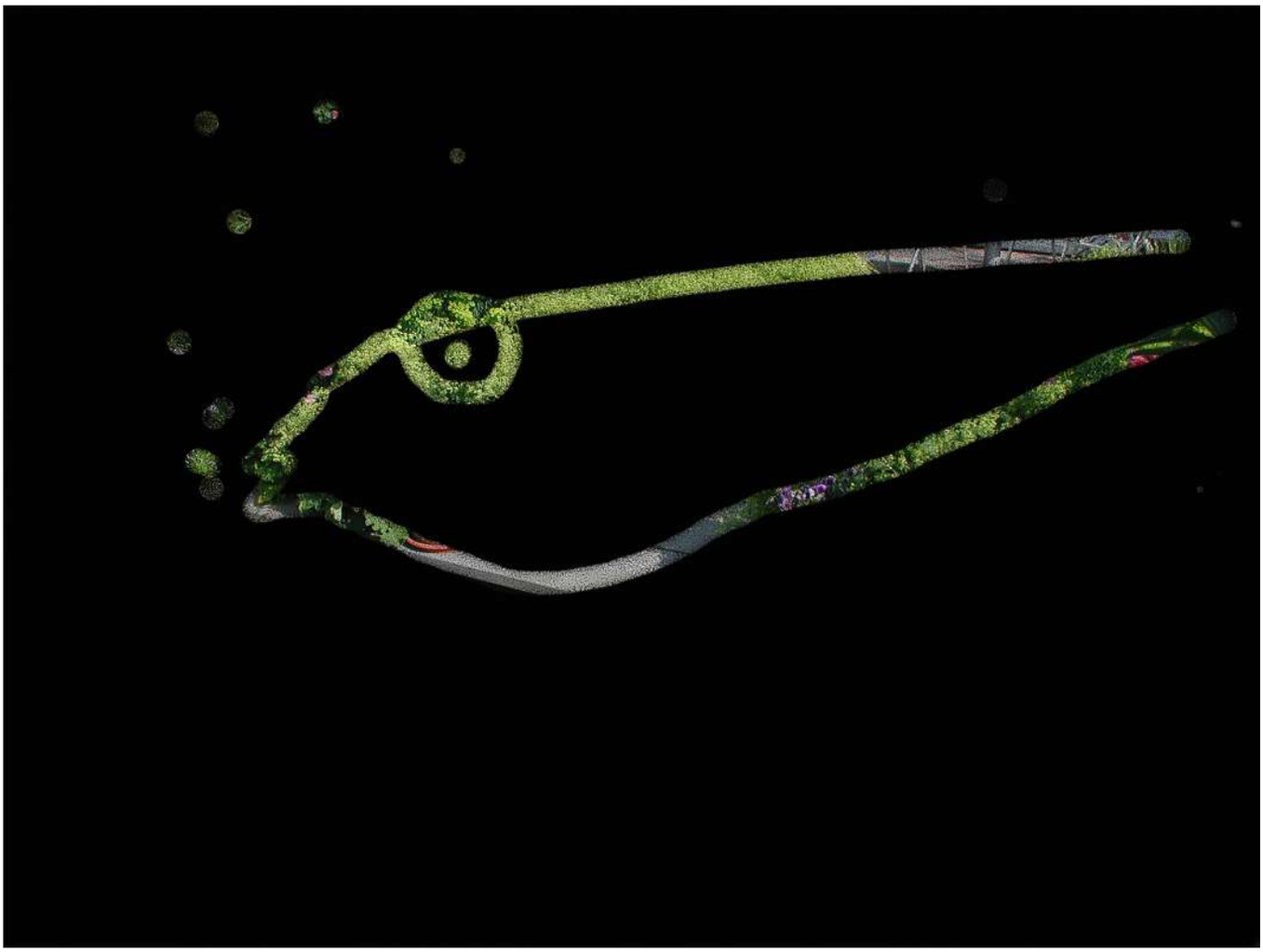


Foto drawing on foto paper
50 x 70 cm
2003

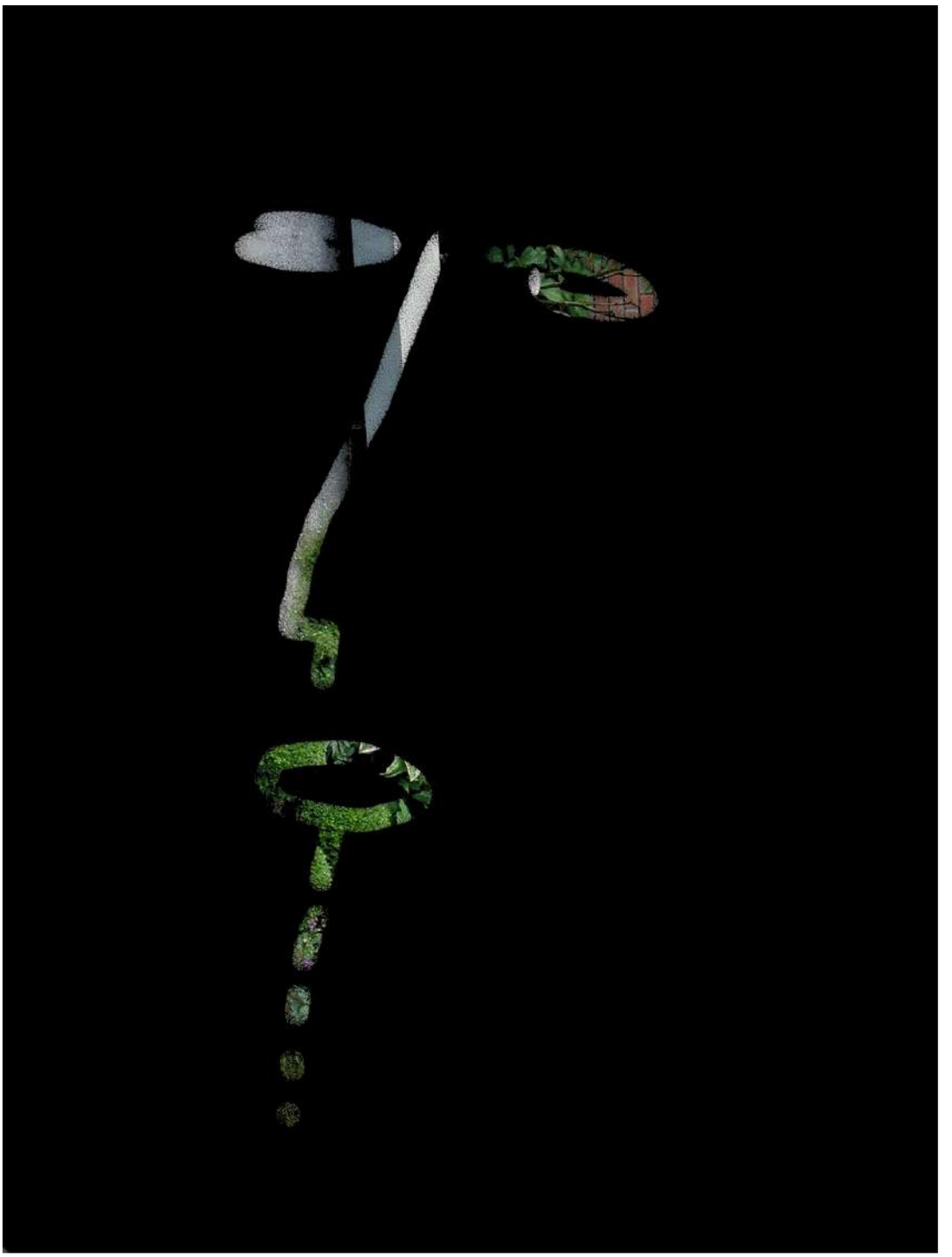


Foto drawing on foto paper
70 x 50 cm
2003

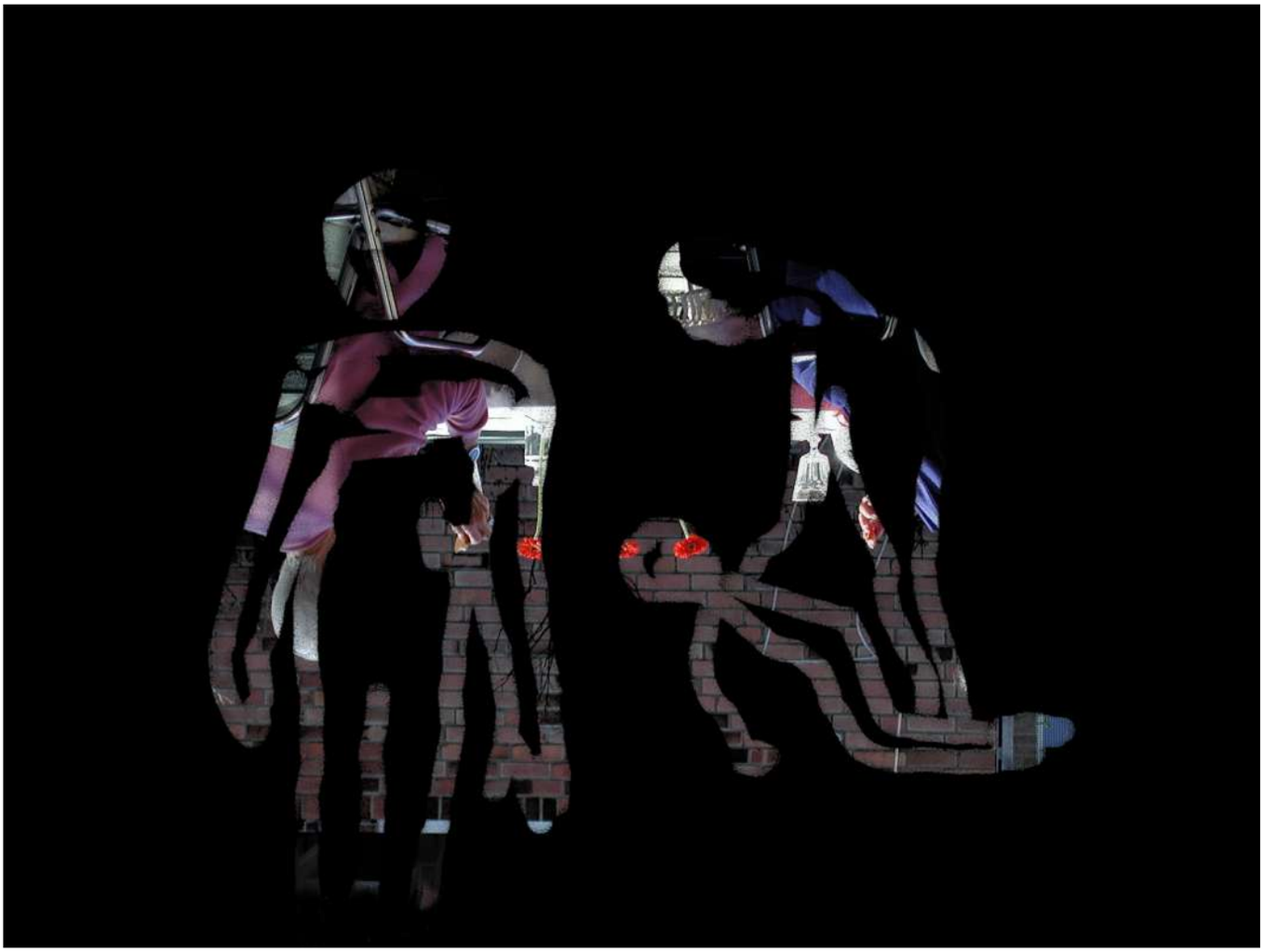
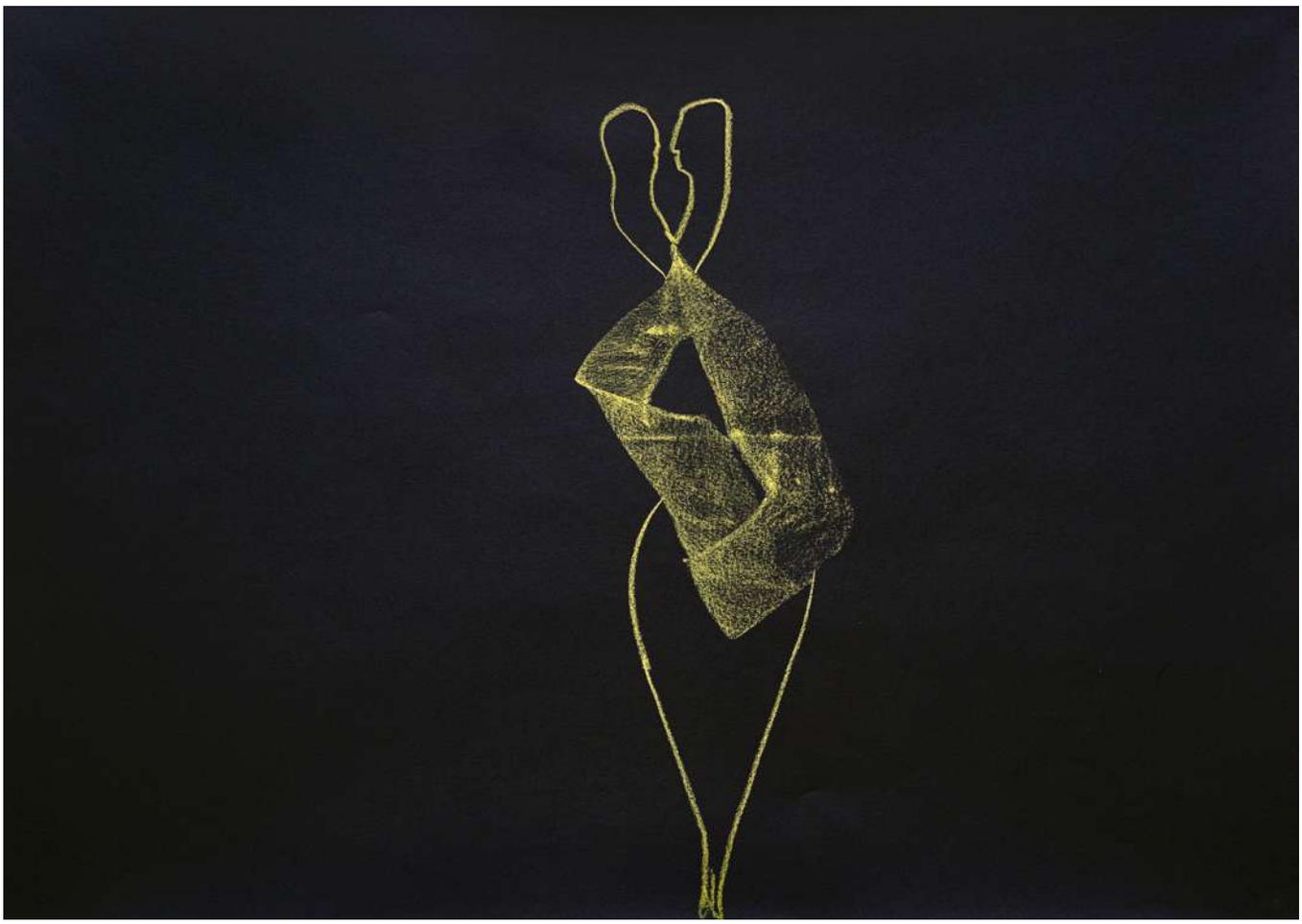
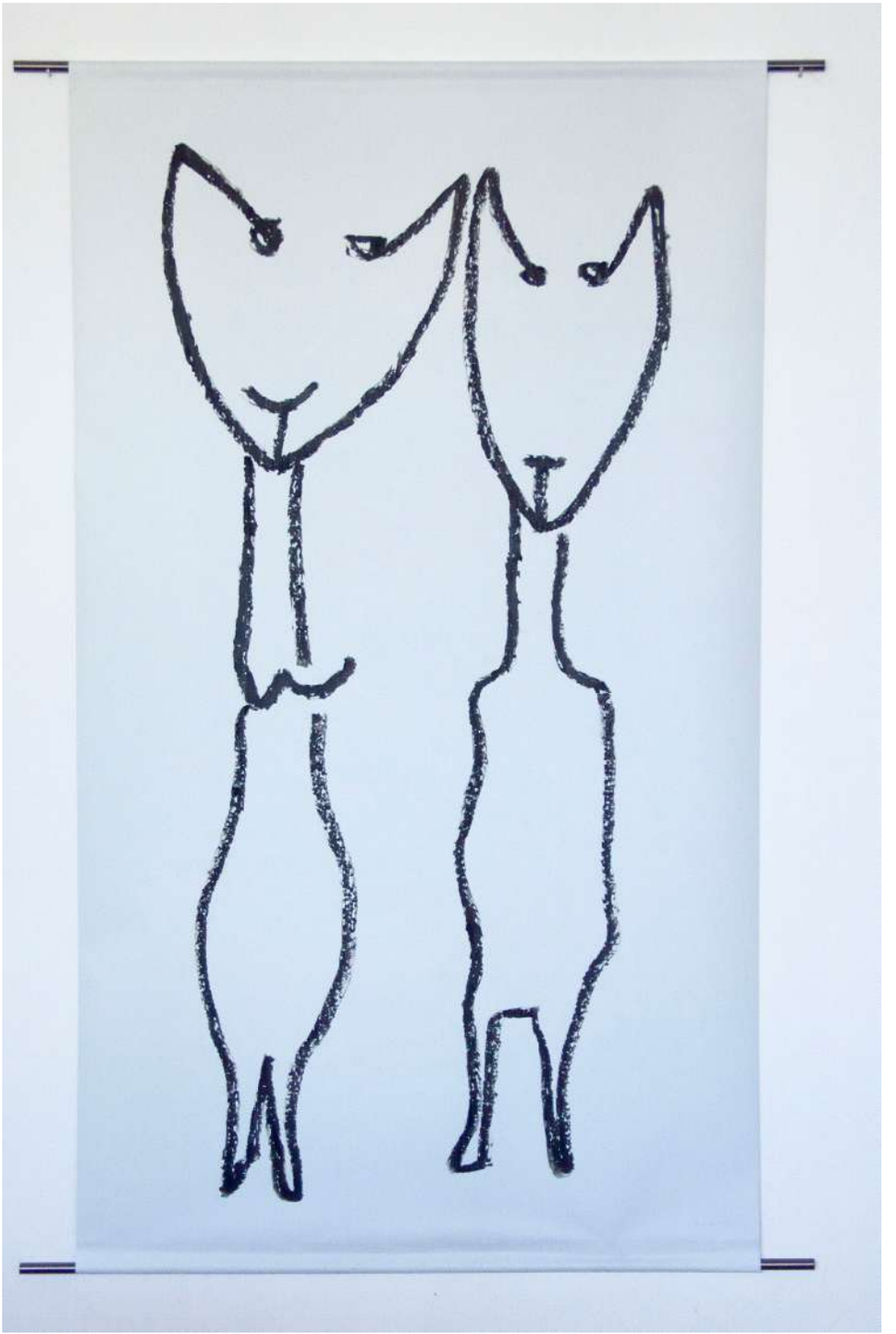


Foto drawing on Foto paper
50 x 70 cm
2003

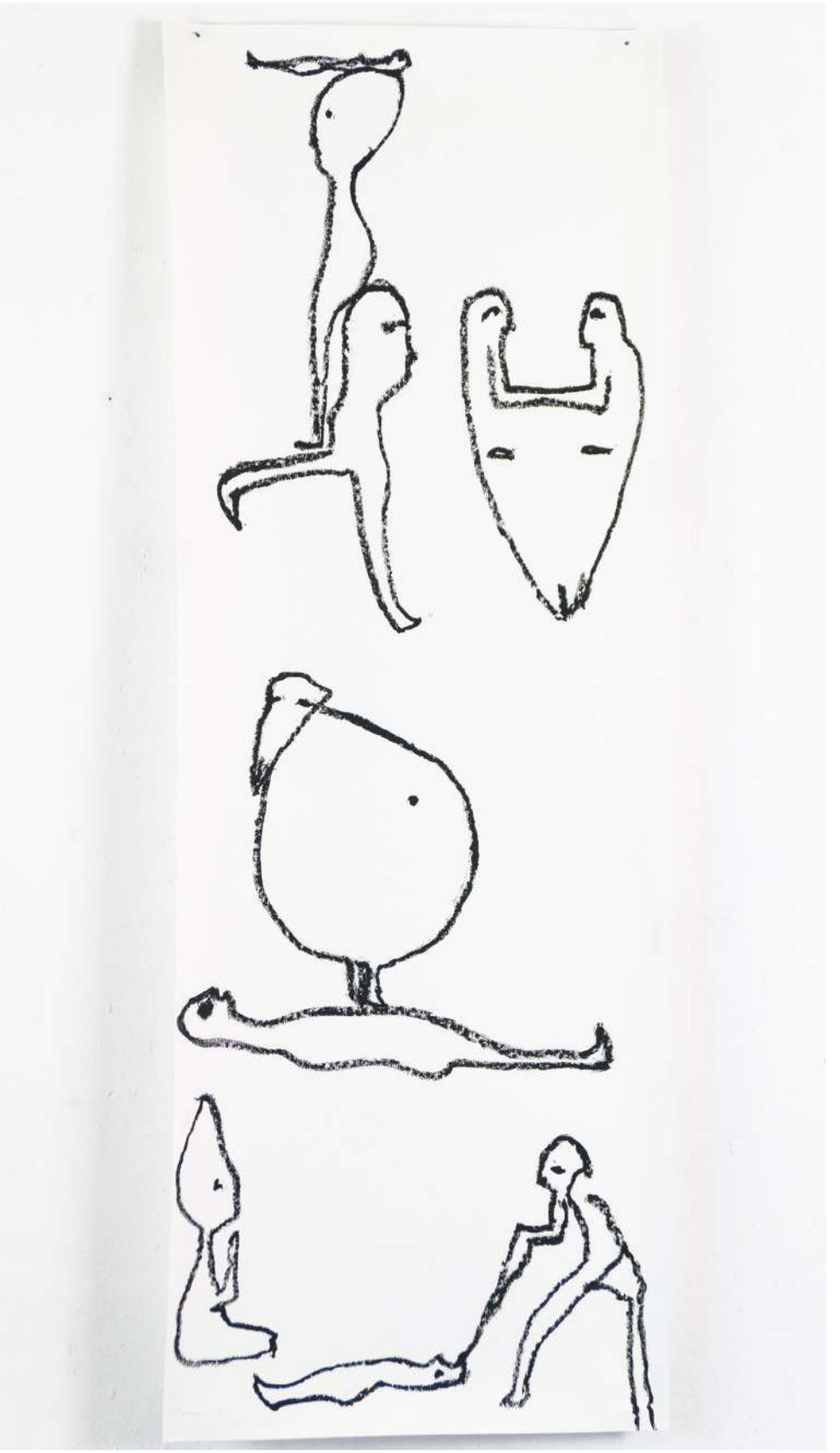
Pastel chalk on paper
50 x 70 cm
2003



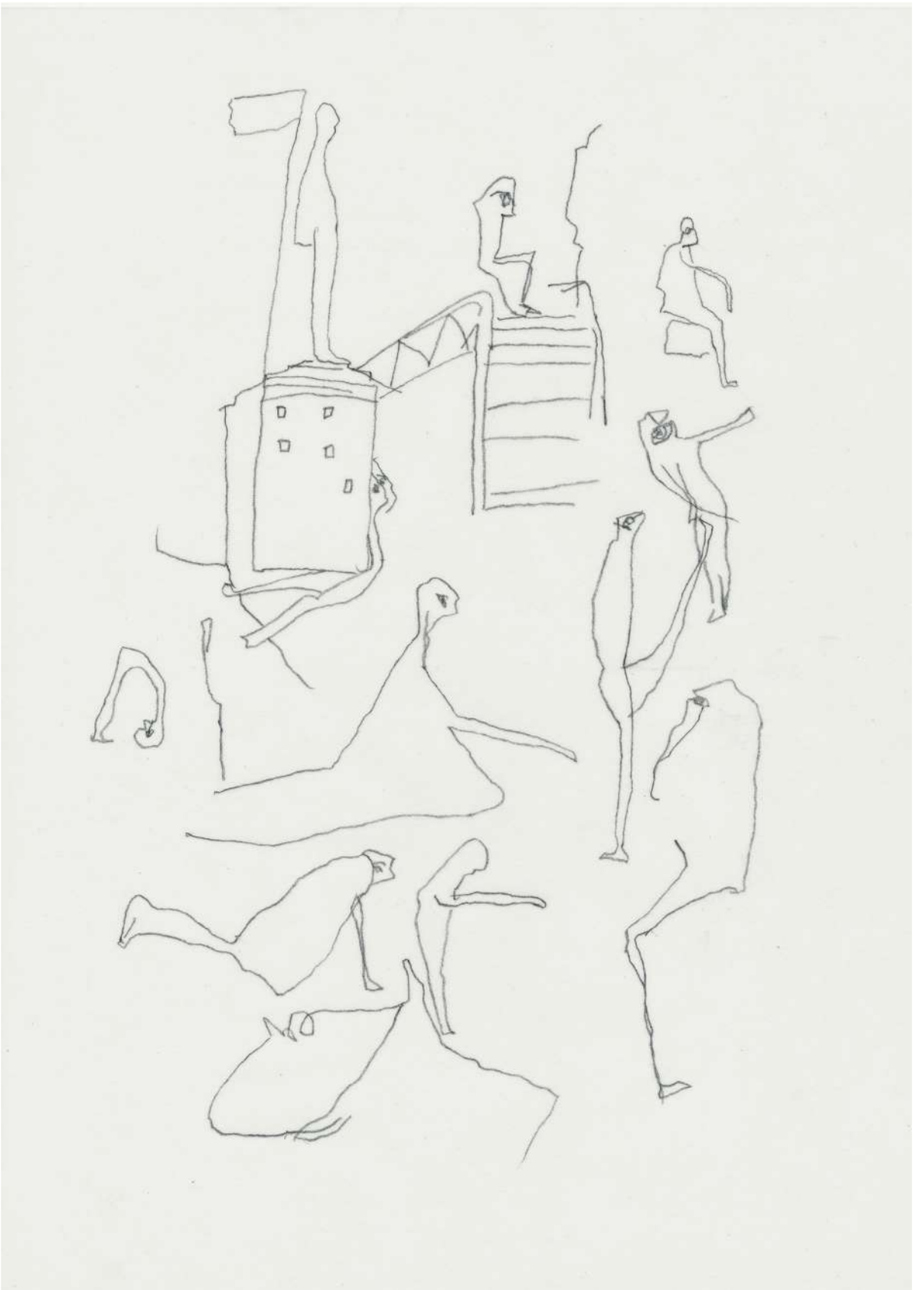
Pastel chalk on paper
70 x 50 cm
2003



Oil crayon on vinyl
120 x 200 cm
2012

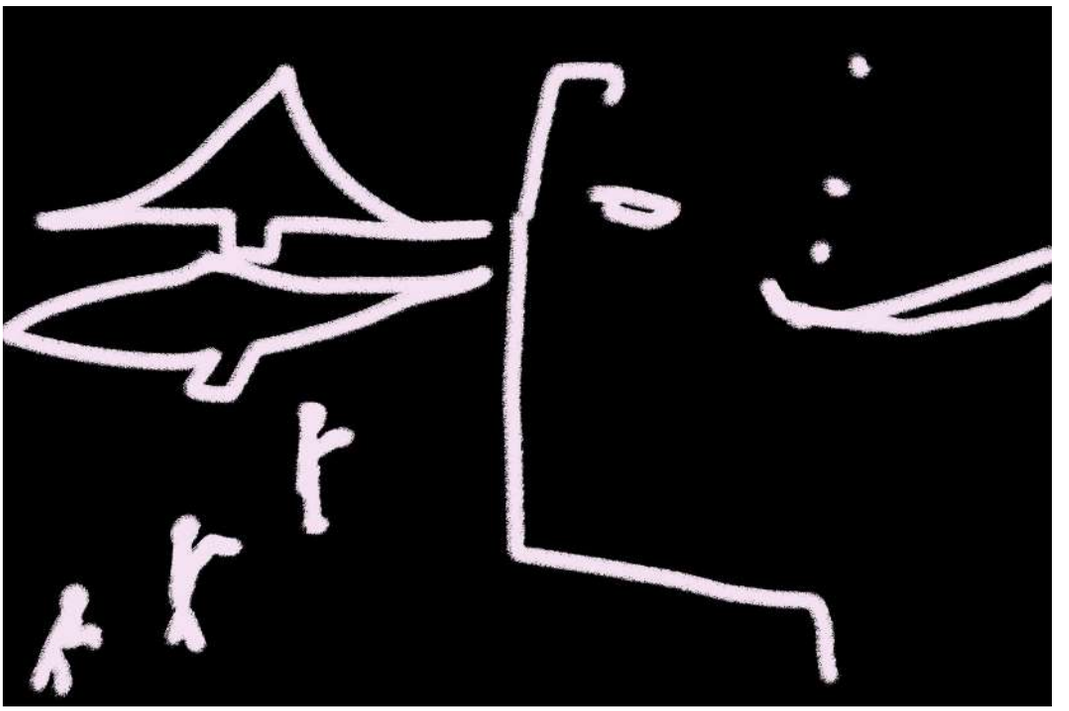


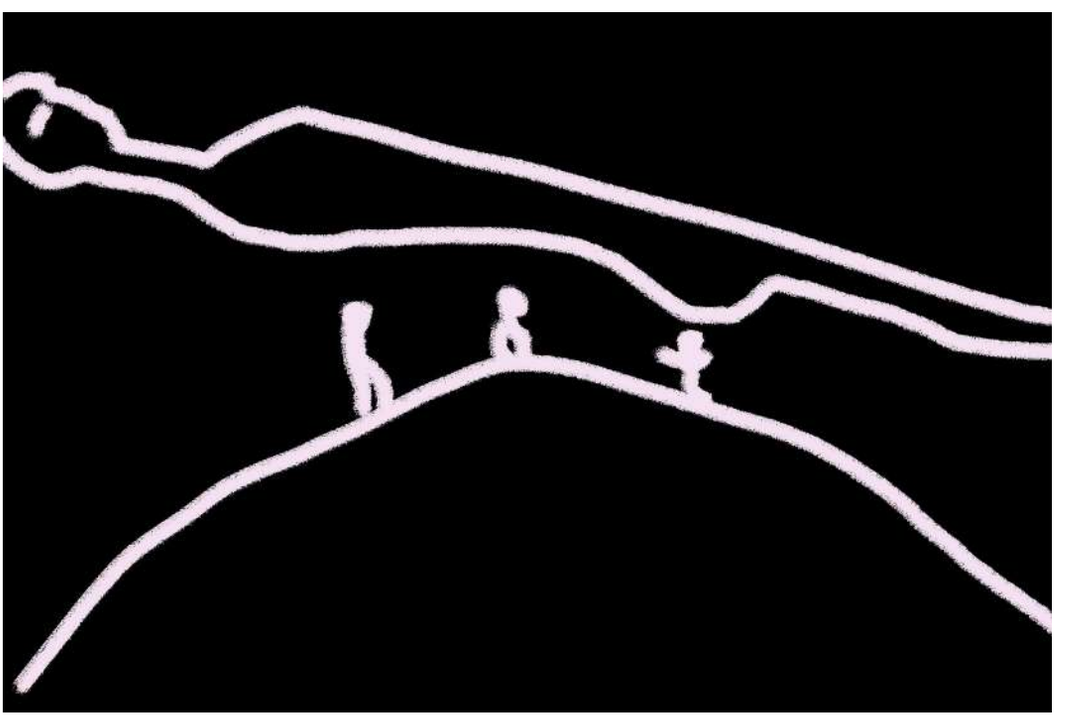
Oil crayon on paper
70 x 150 cm
2018



Pencil on paper
21 x 29,7 cm
2018

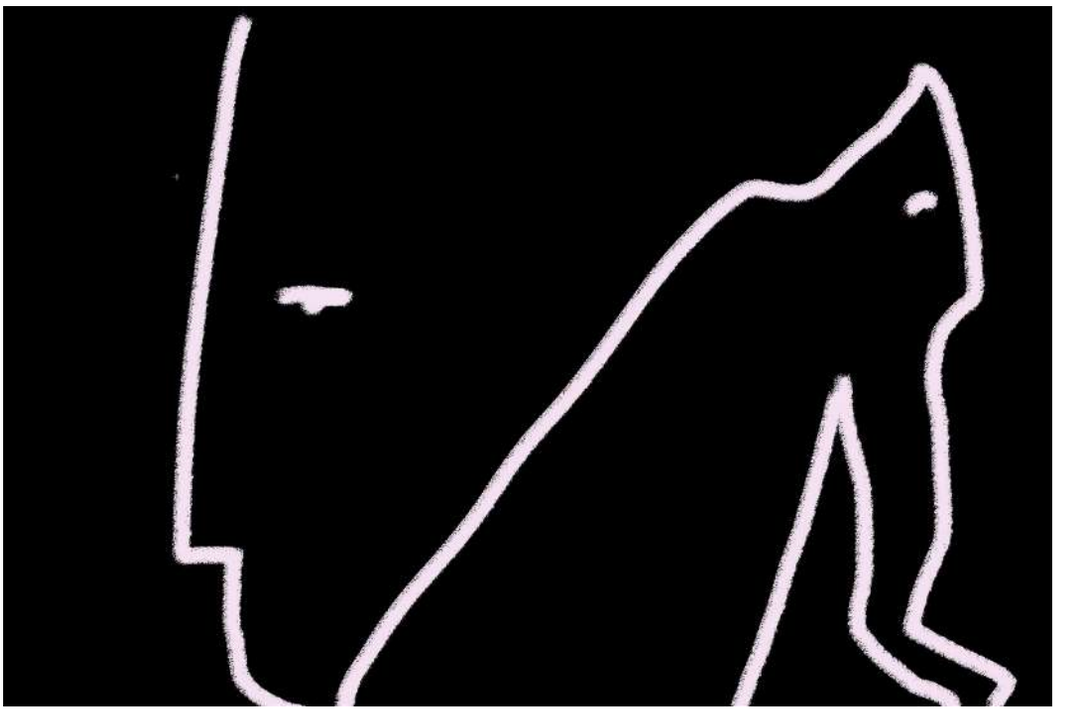
Pencil on paper
21 x 29,7 cm
2018

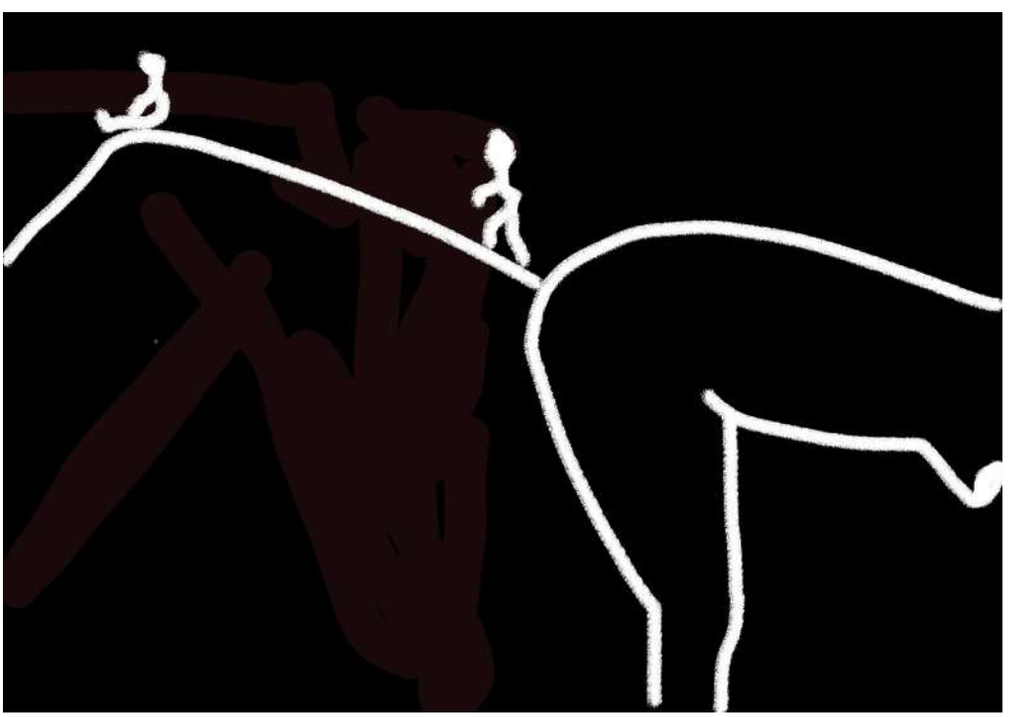




Oil crayon on paper
70 x 100 cm
2023

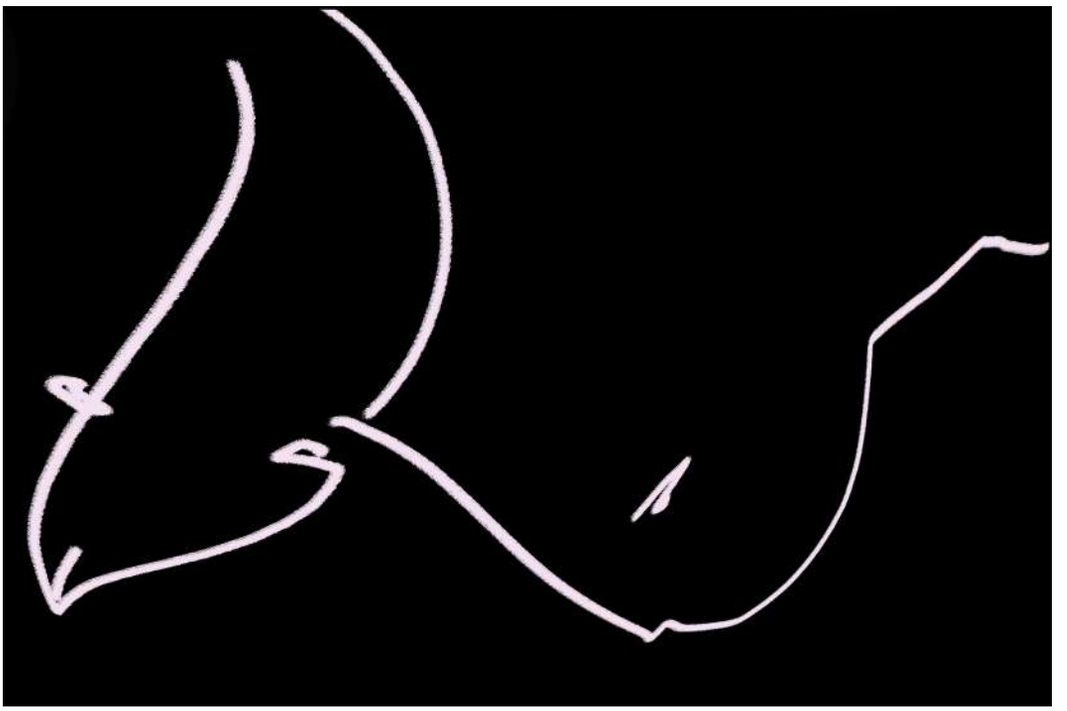
Oil crayon on paper
70 x 100 cm
2023

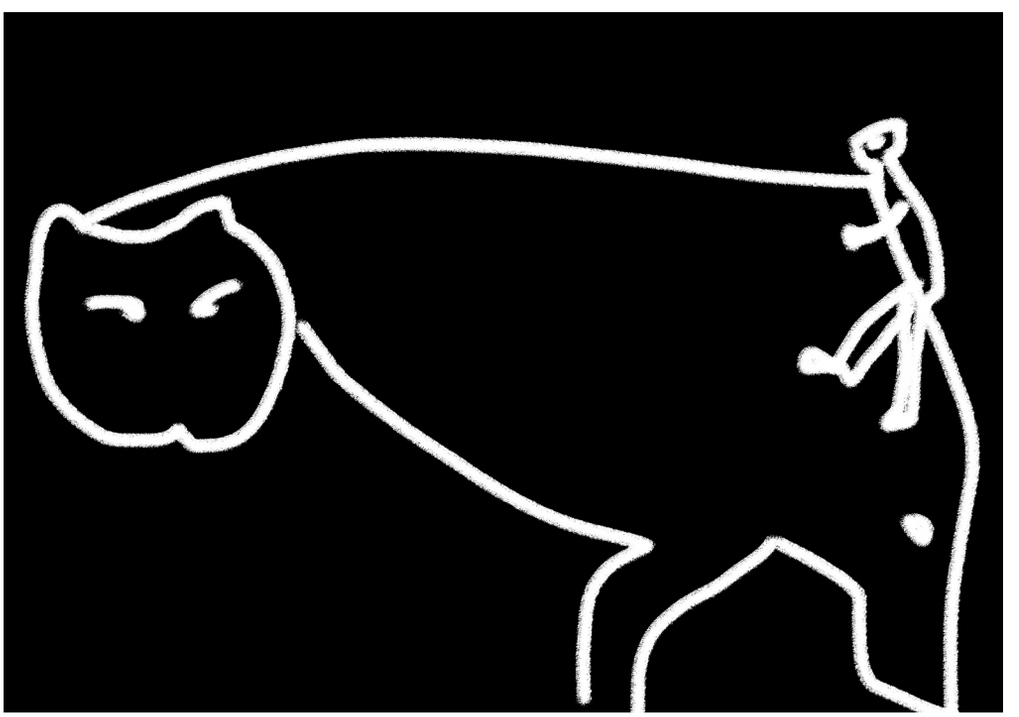




Oil crayon on paper
70 x 100 cm
2023

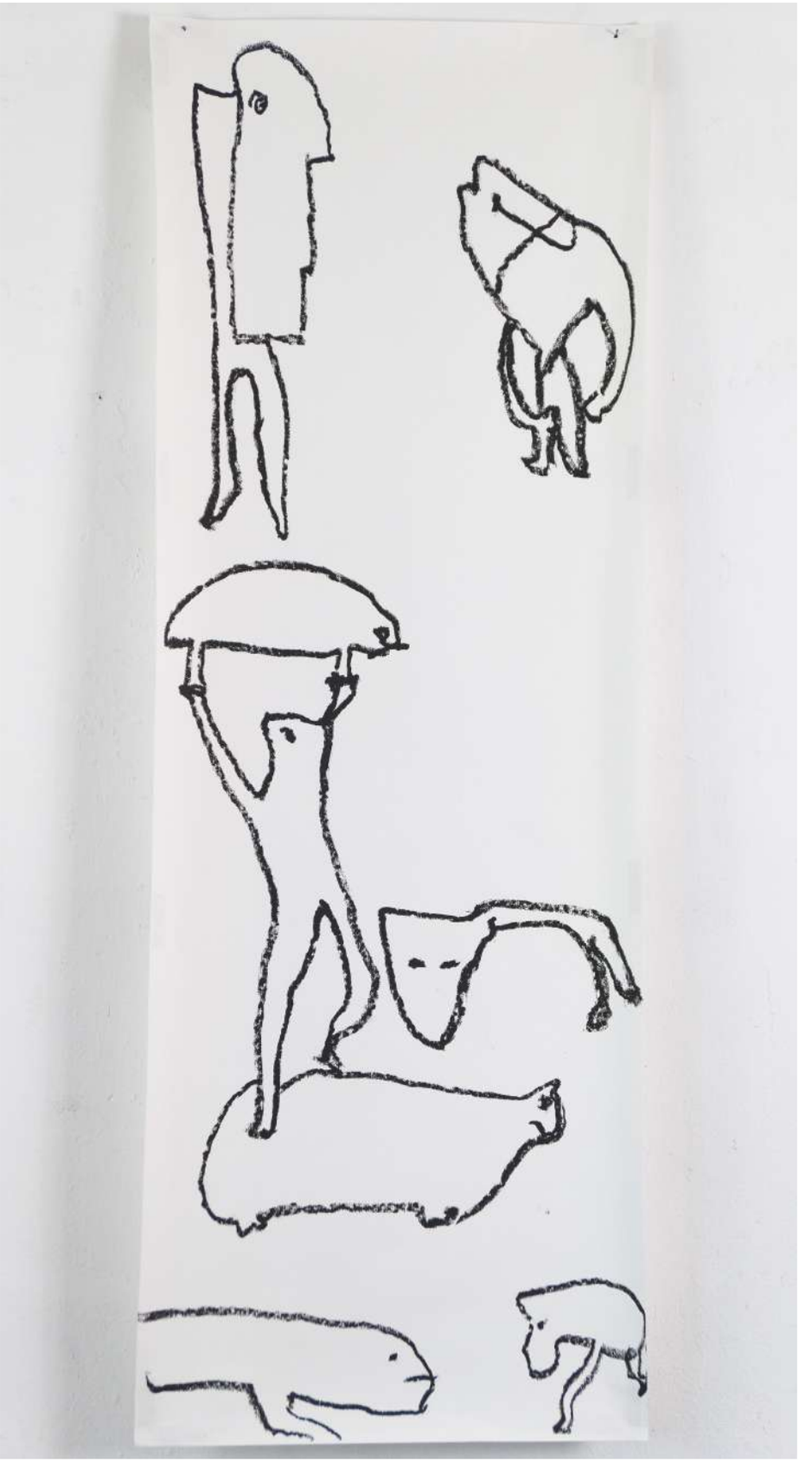
Oil crayon on paper
70 x 100 cm
2023





Oil crayon on paper
70 x 100 cm
2023

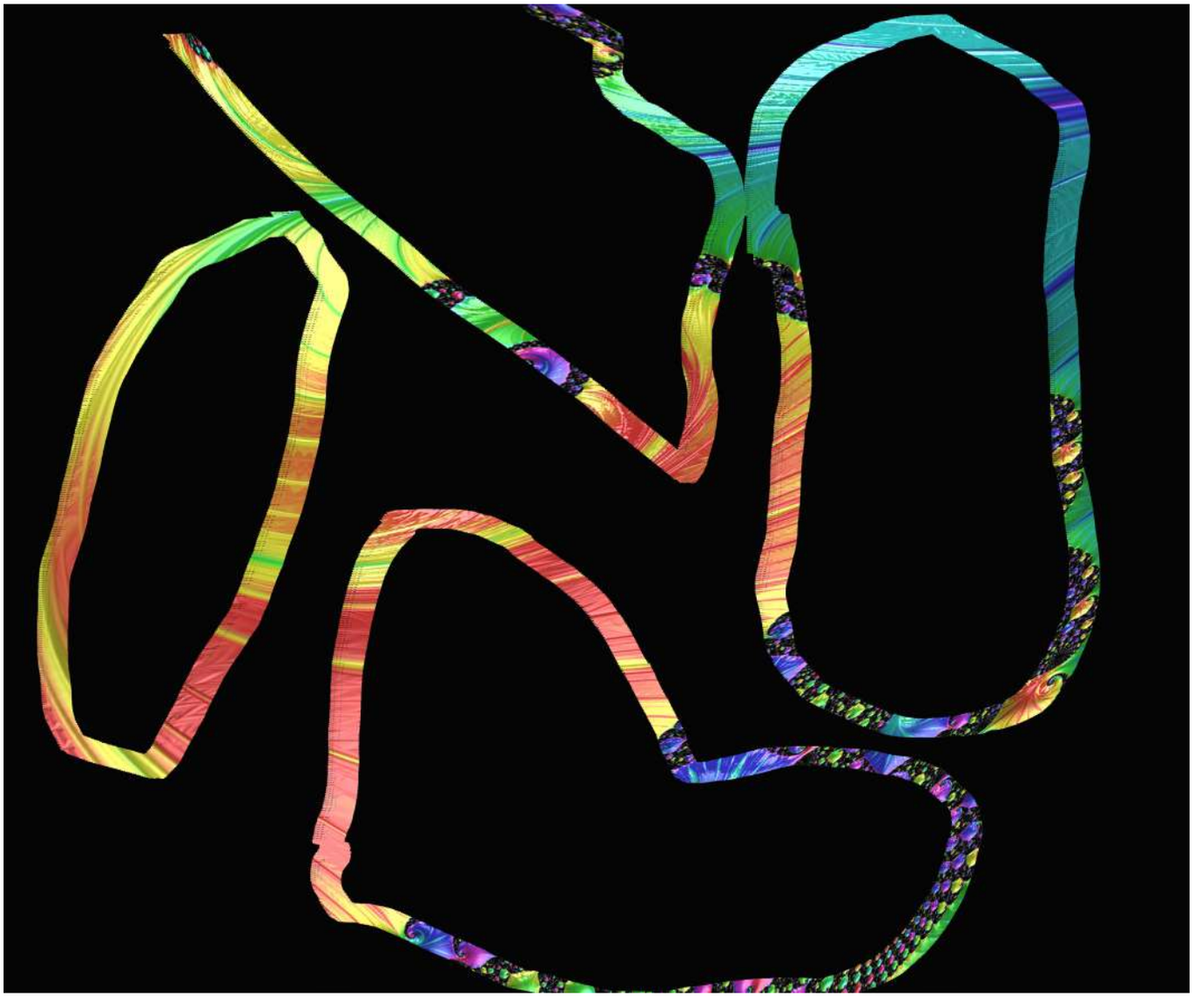
Oil crayon on paper
70 x 100 cm
2023



Oil crayon on paper
70 x 150 cm
2018

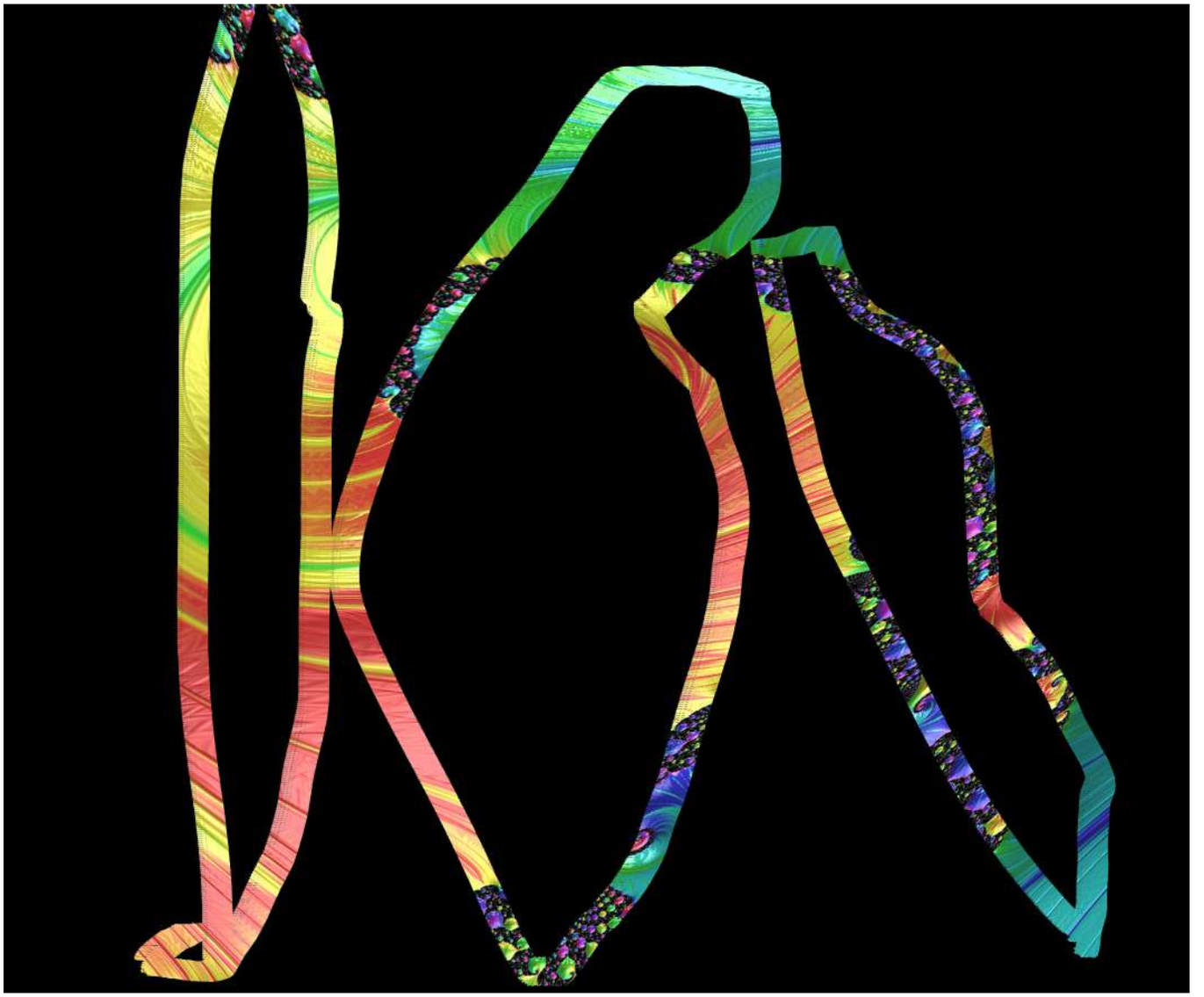
Digital Drawing Buetten paper rag
50 x 60 cm
2024

Digital Drawing Buetten paper rag
50 x 60 cm
2024

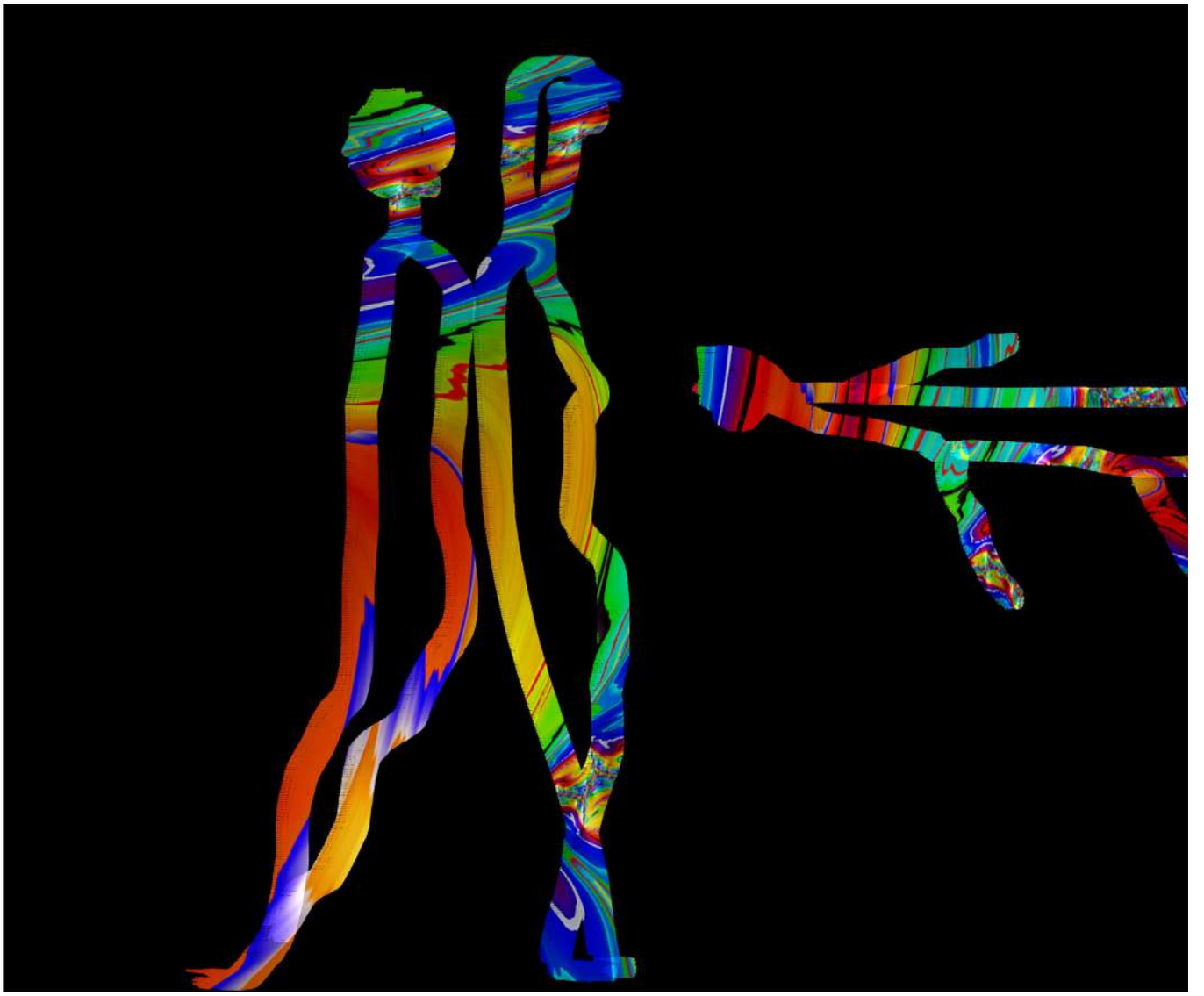


Digital Drawing Buetten paper rag
50 x 60 cm
2024

Digital Drawing Buetten paper rag
50 x 60 cm
2024



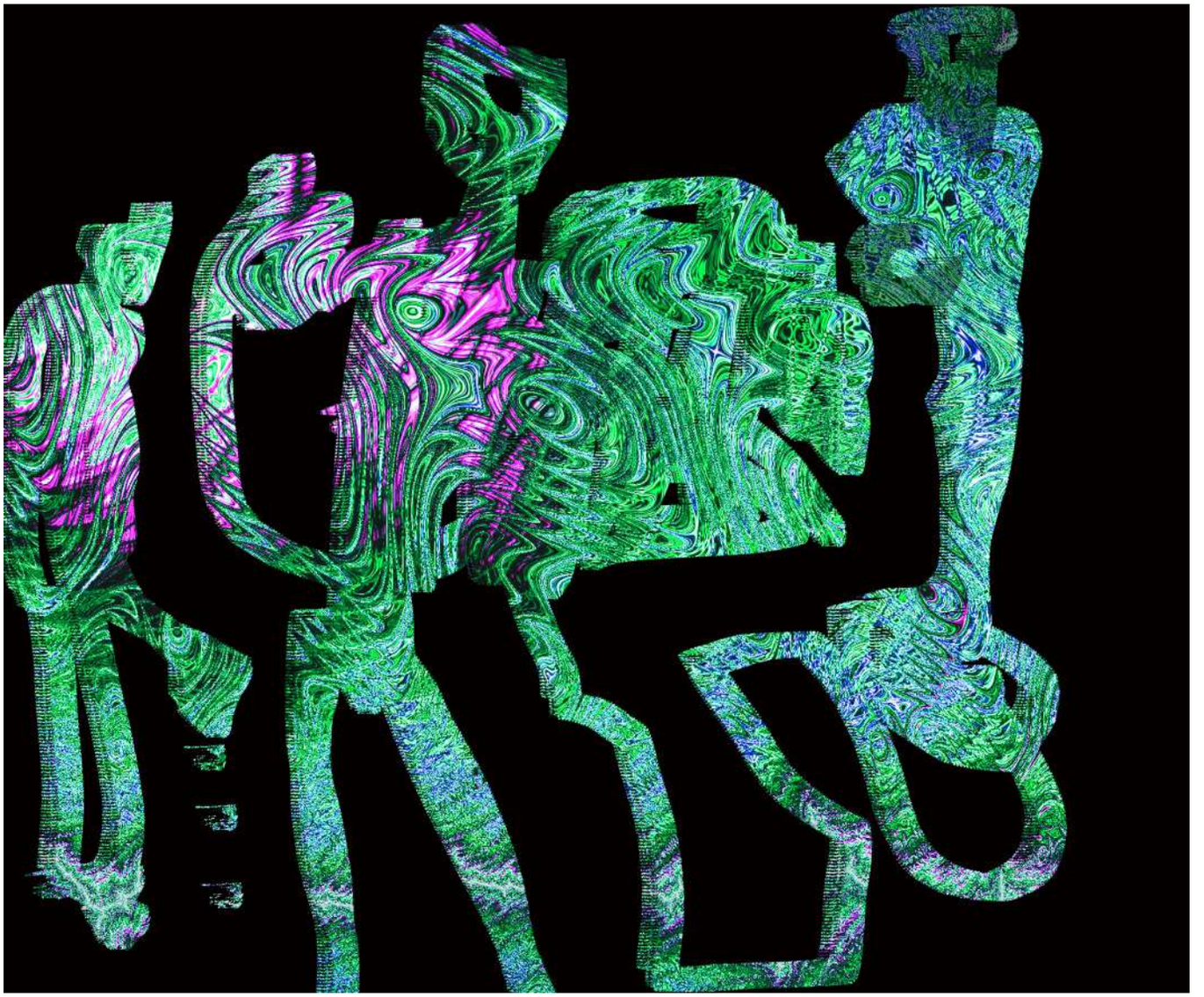
Digital Drawing Buetten paper rag
50 x 60 cm
2024



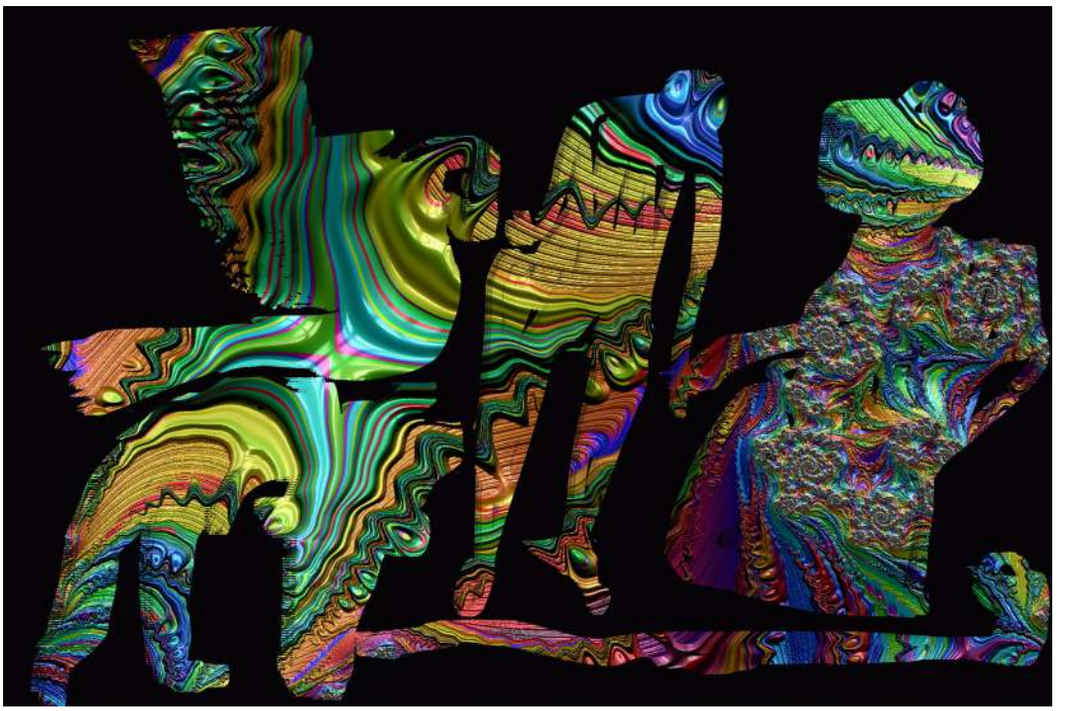
Digital Drawing Buetten paper rag
50 x 60 cm
2024

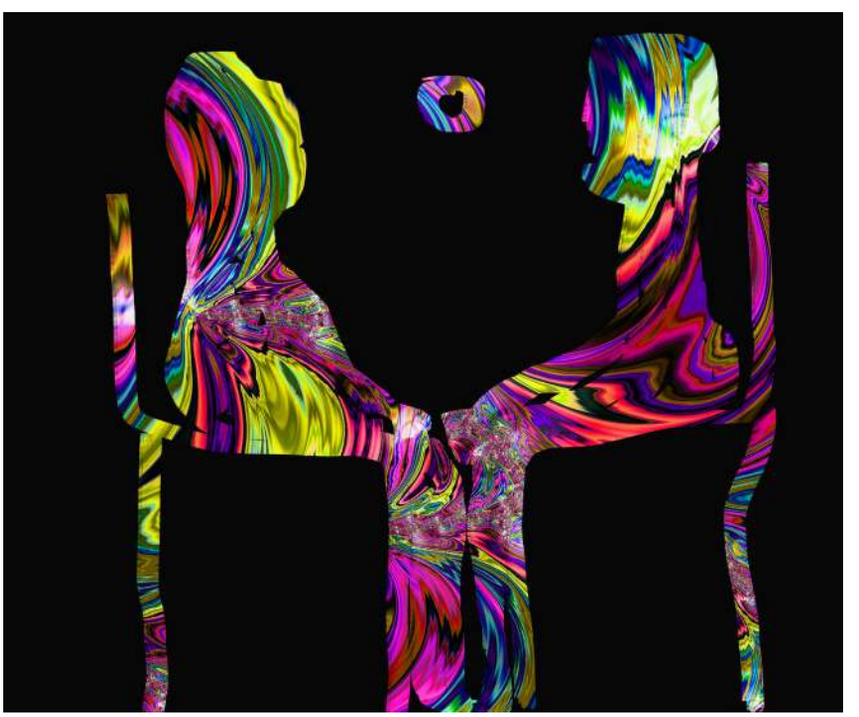
Digital Drawing Buetten paper rag
50 x 60 cm
2024

Digital Drawing Buetten paper rag
50 x 60 cm
2024



Digital Drawing Buetten paper rag
50 x 60 cm
2024

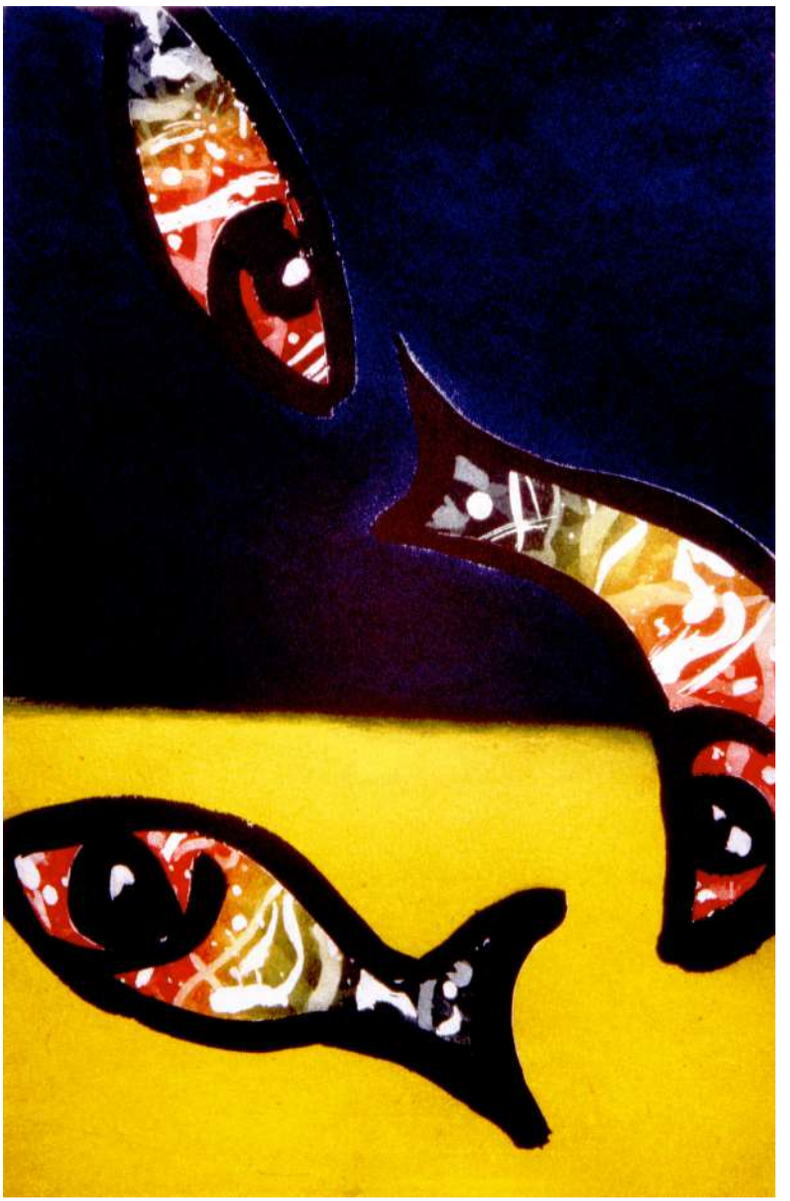




Digital Drawing Buetten paper rag
50 x 60 cm
2024

Digital Drawing Buetten paper rag
50 x 60 cm
2024

ETCHING



Head over heels and go . . .

Kopf über und los . . .

Colour Etching
40 x 50 cm
1982

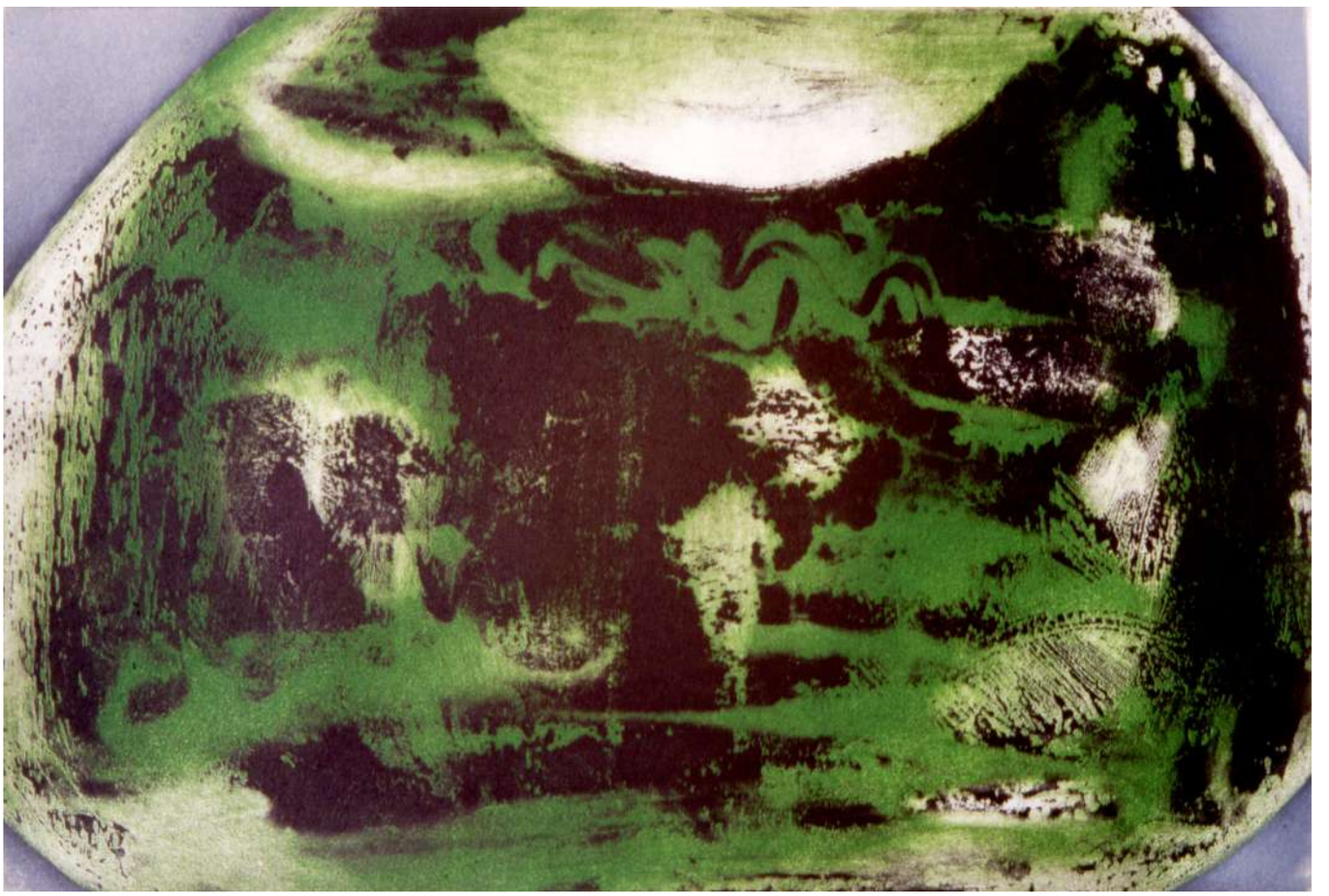
The temptation of Homo Apiens

Die Versuchung des Homo Apiens . . .

Colour Etching
30 x 80 cm
1982

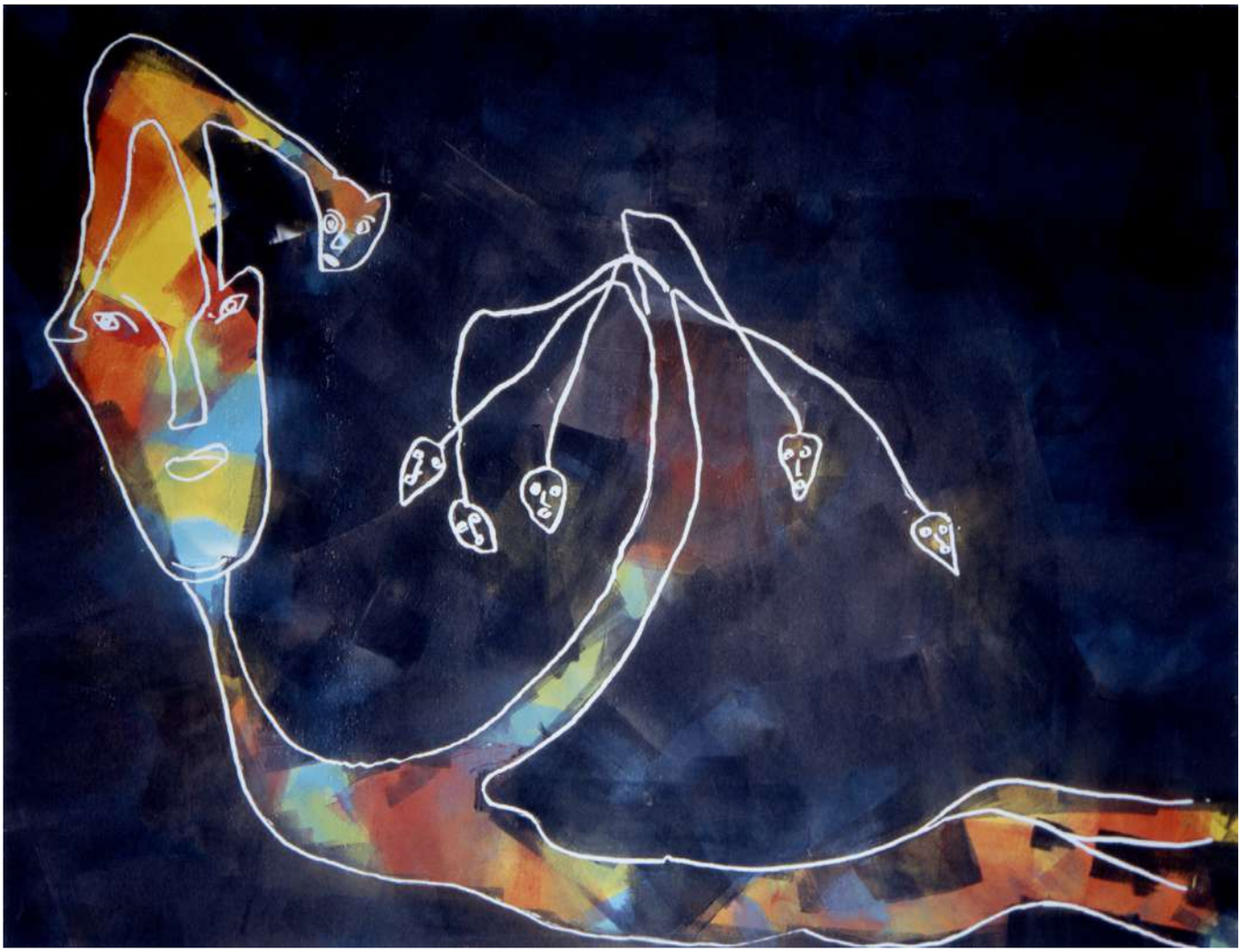
Colour Etching
30 x 80 cm
1983

Colour Etching
38 x 50 cm
1987



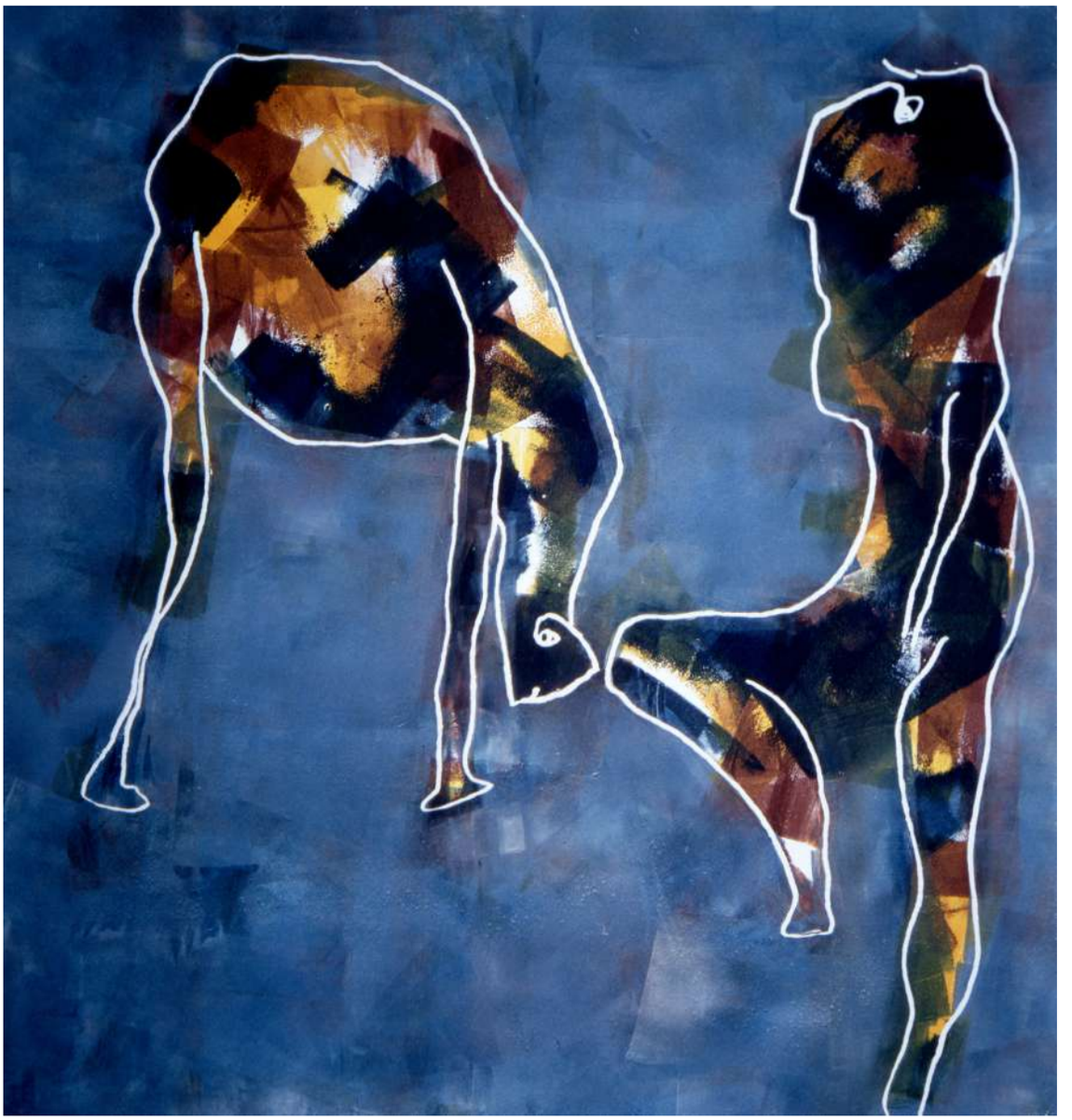
Colour Etching
48 x 58 cm
1994

Colour Etching
48 x 58 cm
1994

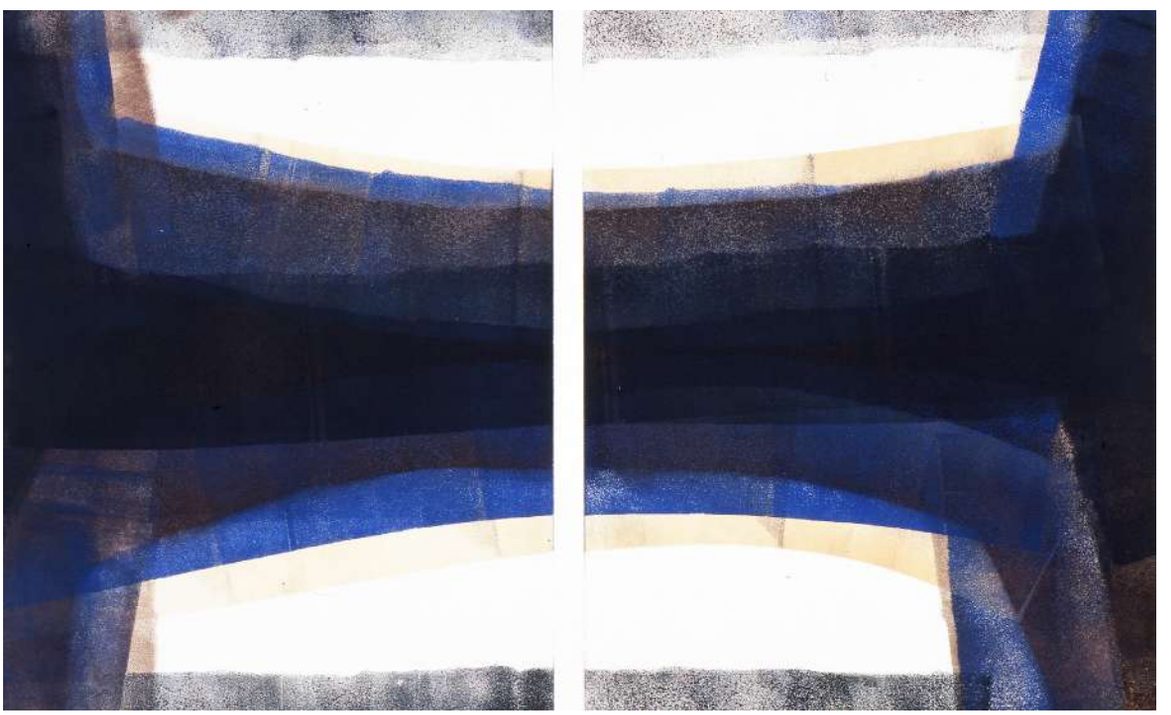


Colour Etching
44 x 72 cm
1997

Colour Etching
60 x 75 cm
1997

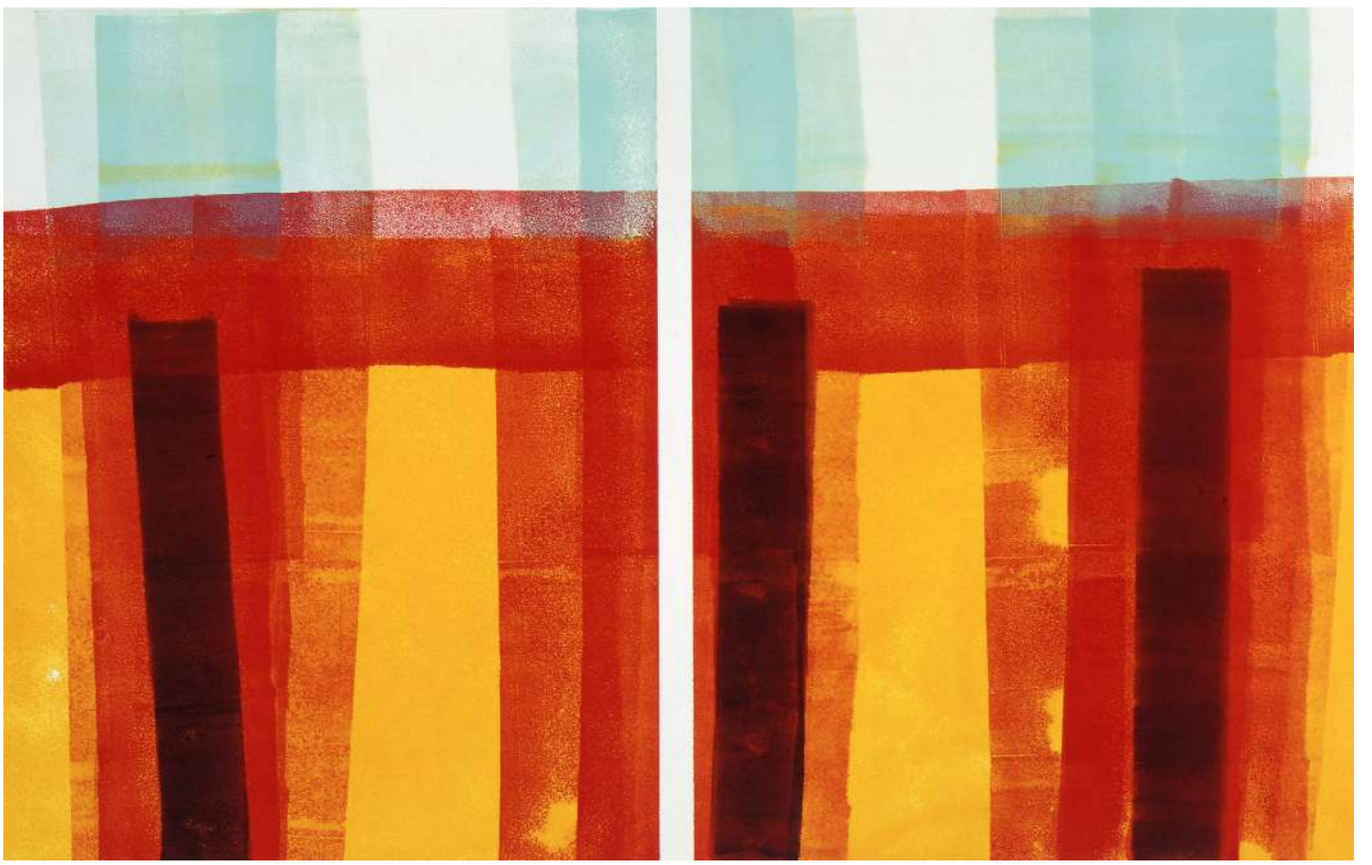


Colour Etching
96 x 75 cm
1998



Colour Etching
25 x 75 cm
1998

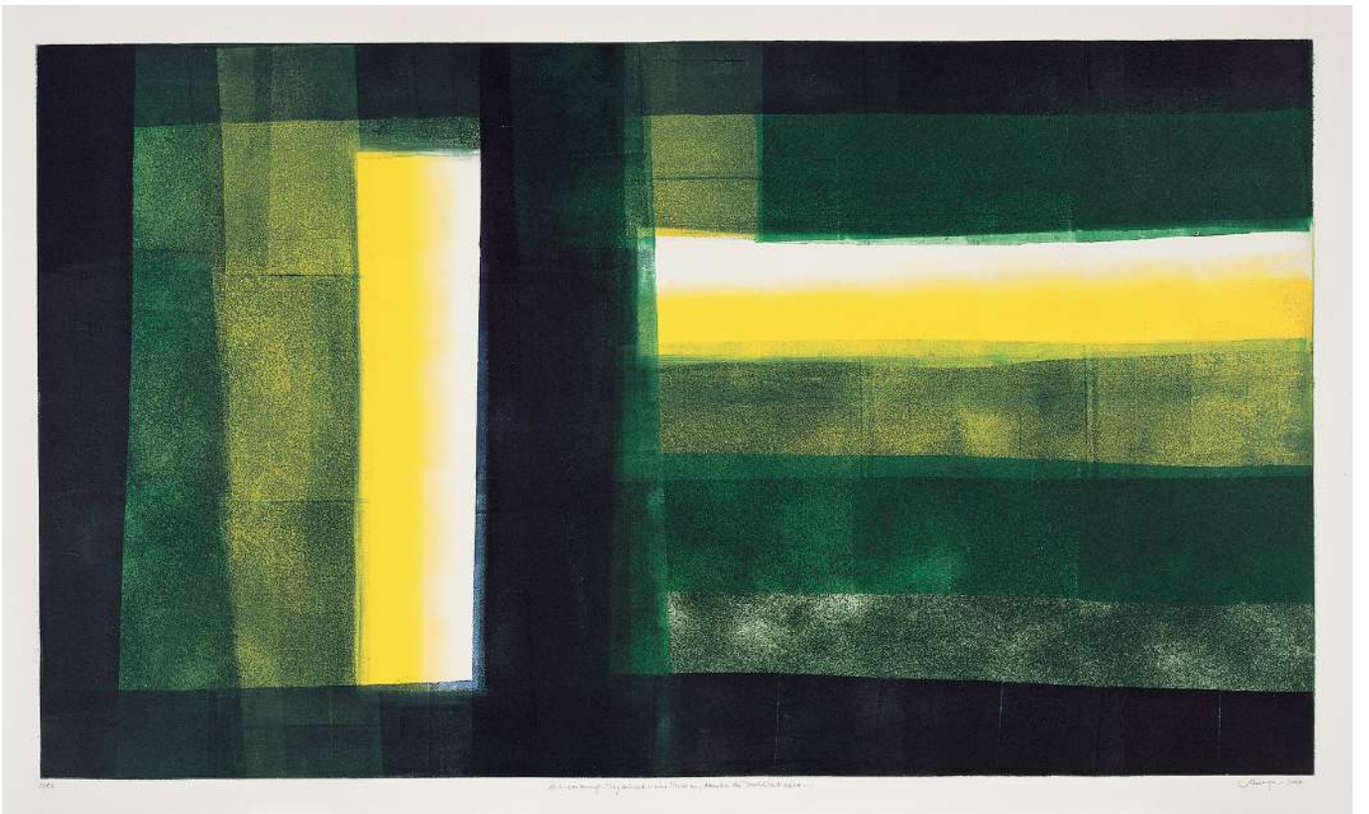
Colour Etching
96 x 53 cm
1999



He leaves the beaten track joyfully, discovers a new one and the warrenty expires immediately . . .

Er verlässt freudig die ausgetretenen Pfade, entdeckt einen neuen und die Garantie erlischt sofort . . .

Colour Etching
96 x 53 cm
1999



On a sunny day he lights a candle to see in the darkness . . .

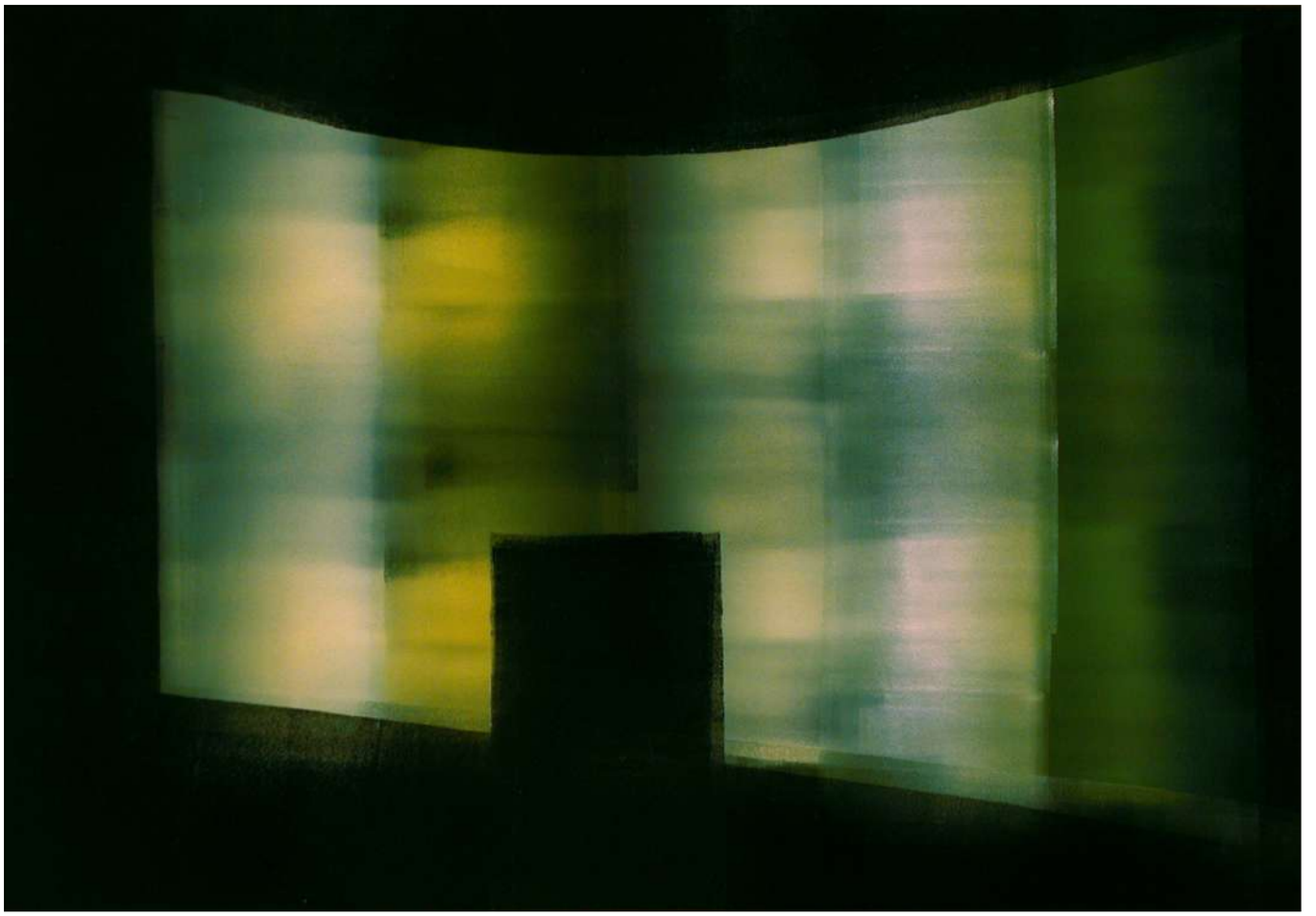
An einem sonnigen Tag zündet er eine Kerze an, um in der Dunkelheit zu sehen...

Colour Etching
94 x 54 cm
2001

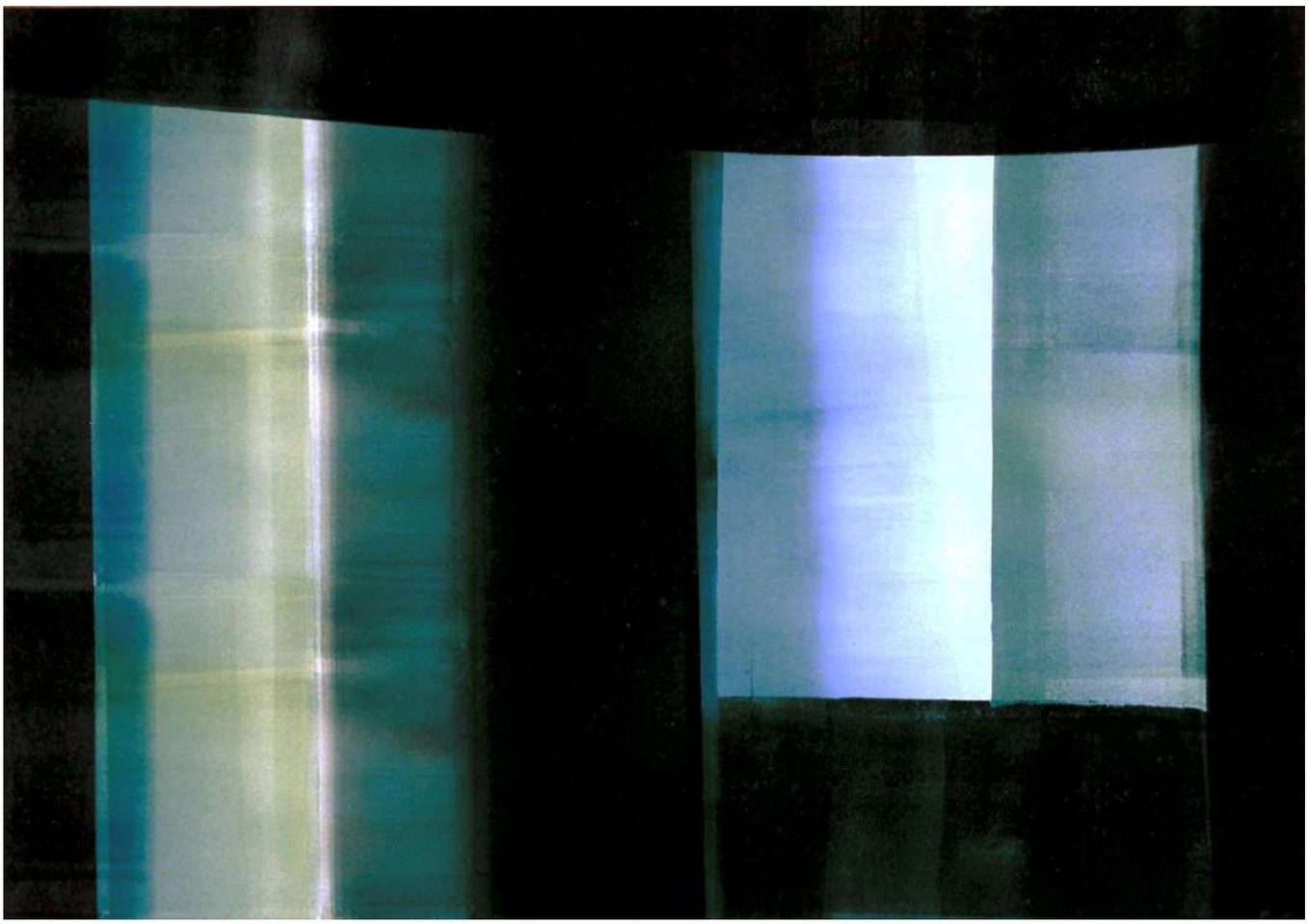
MONOTOPY

Ink roller on paper
50 x 70 cm
2008

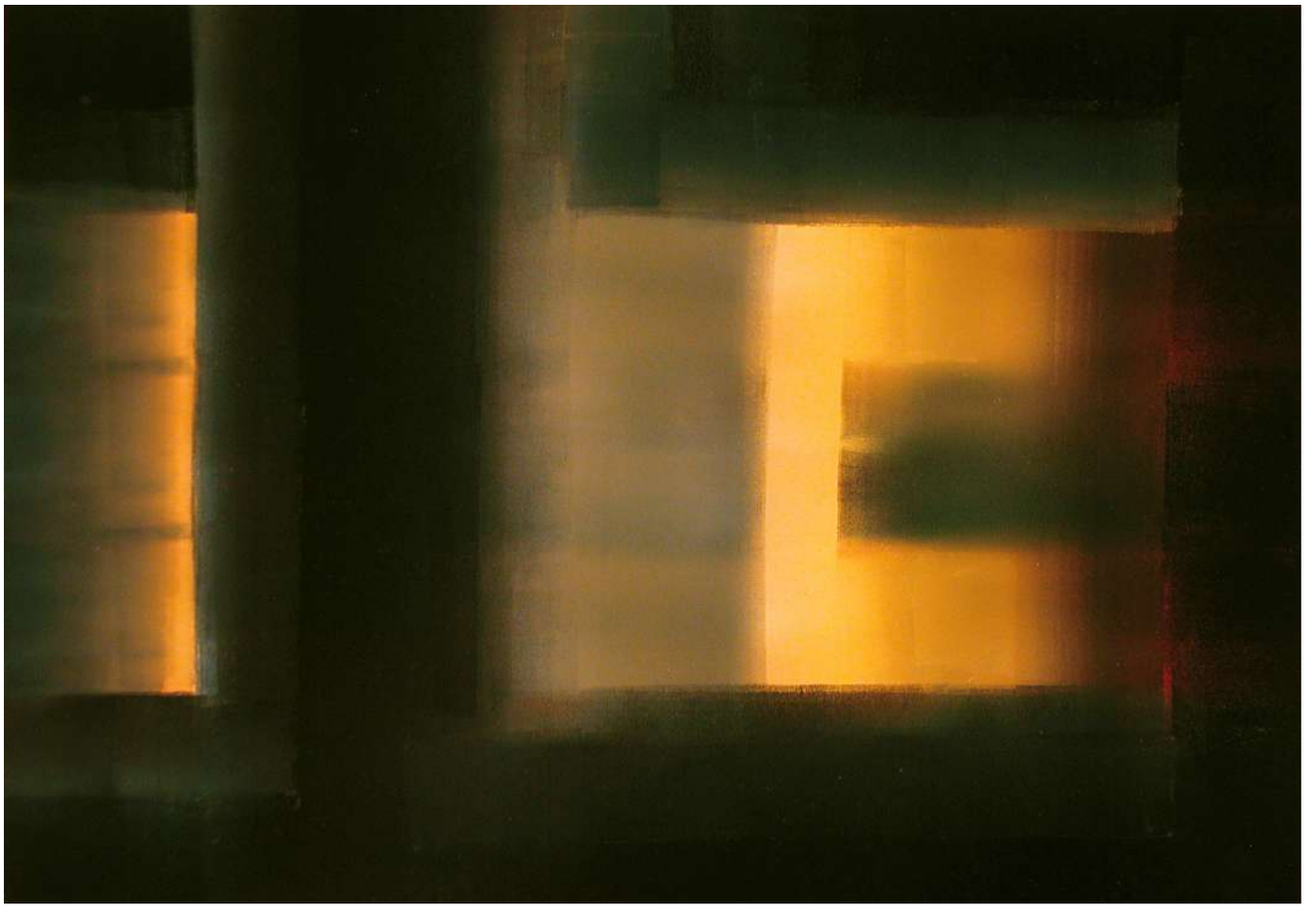
Ink roller on paper
50 x 70 cm
2008



Ink roller on paper
70 x 50 cm
2008

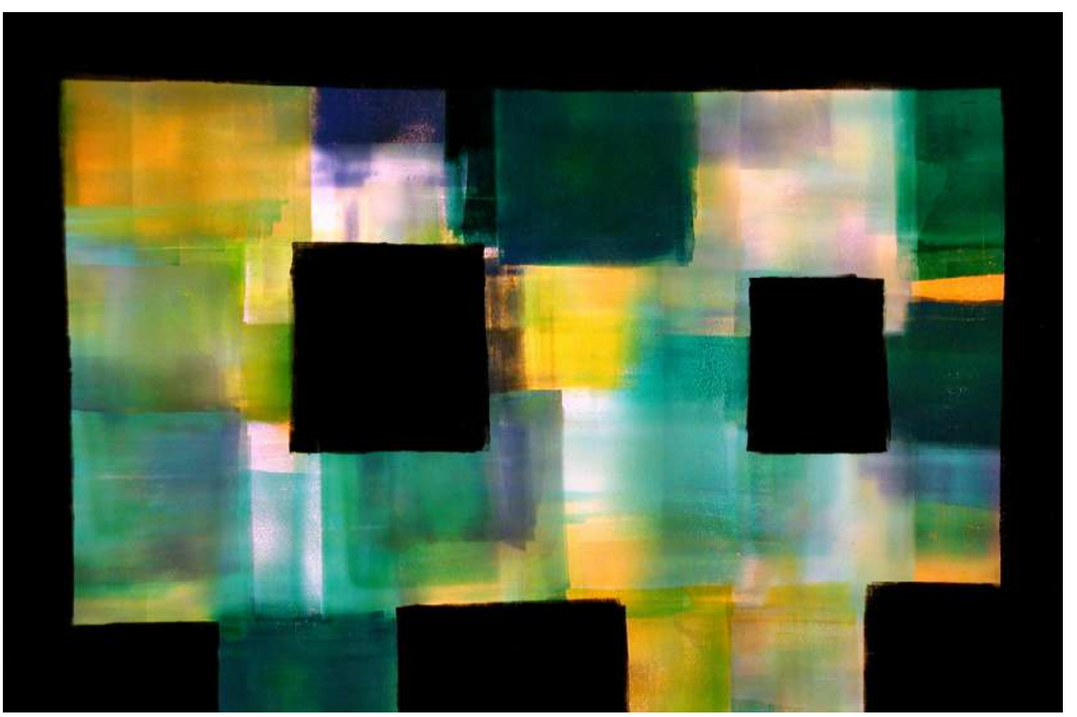


Ink roller on paper
70 x 50 cm
2008



Ink roller on paper
70 x 50 cm
2008

Ink roller on paper
50 x 70 cm
2008



Ink roller on paper
70 x 50 cm
2008

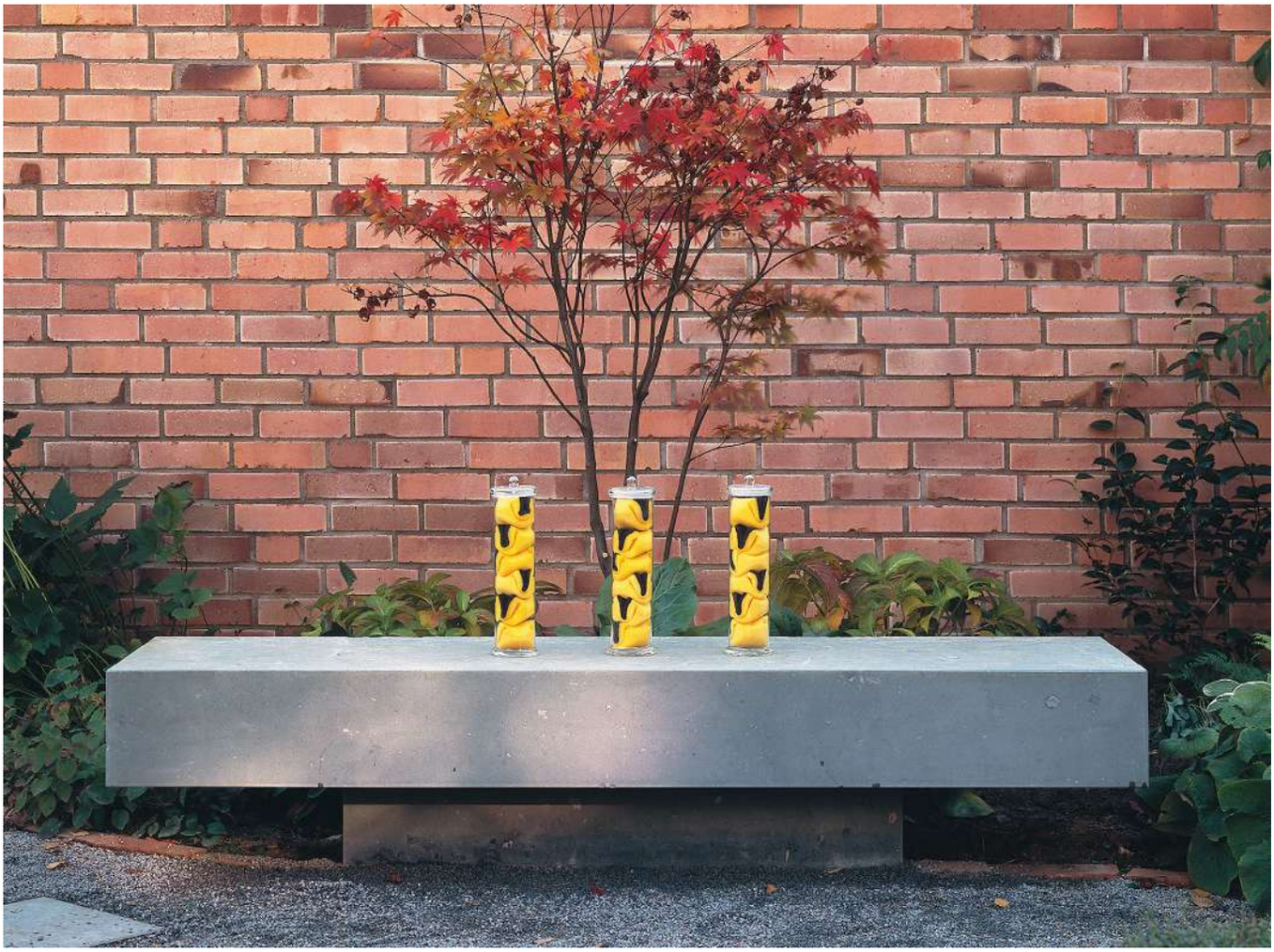
Ink roller on paper
70 x 50 cm
2008

INSTALLATION

Welcome to no man's land . . .

Willkommen im Niemandsland . . .

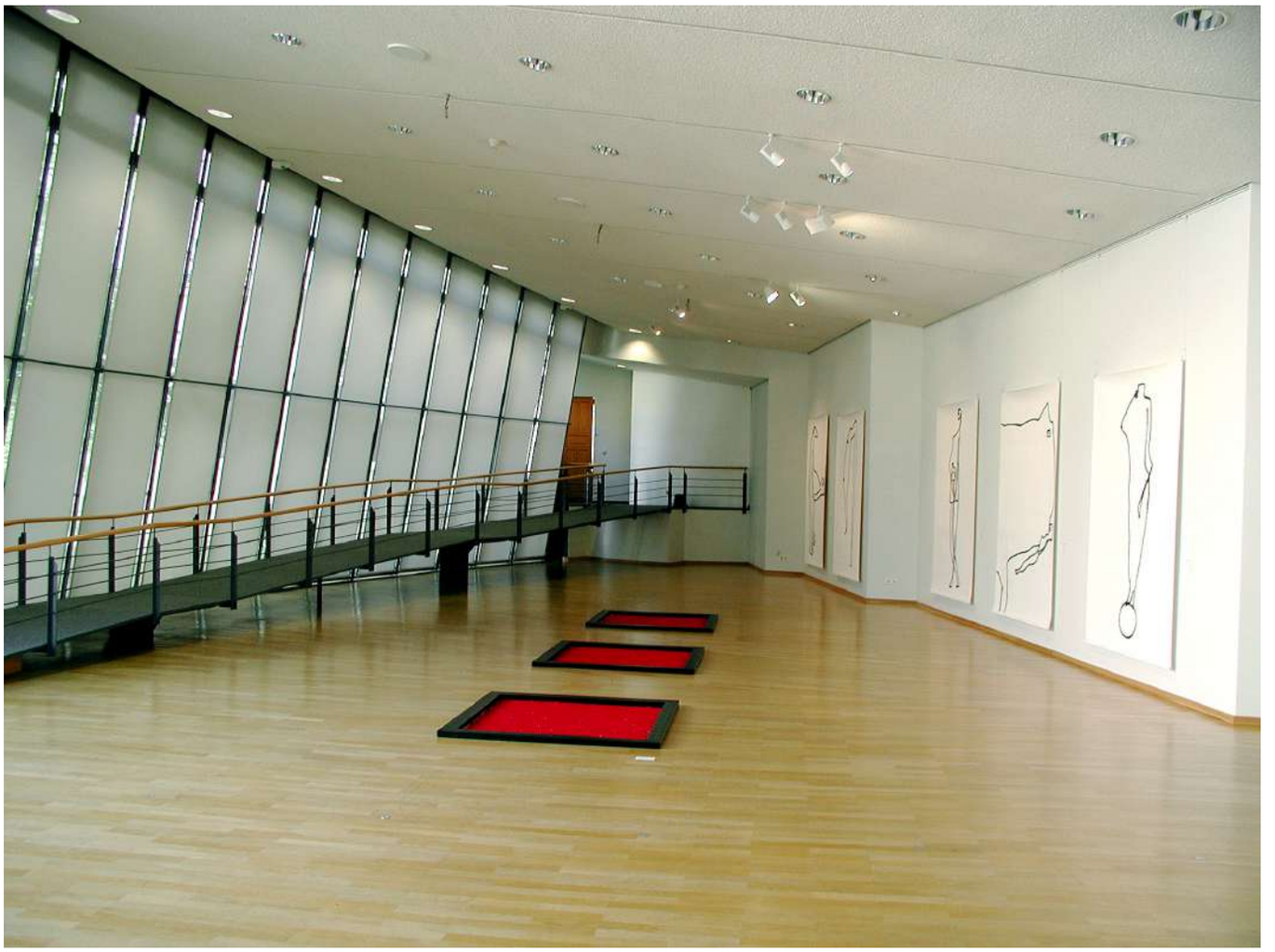
Color pigments wood foil
Different Material
2x 140 x 140 cm
2000



He lays himself to eternal rest, because living restlessness supports him . . .

Er legt sich zur ewigen Ruhe,denn die lebendige Unruhe trägt ihn . . .

Different Material
240 x 50 cm
2000



Color pigments wood foil

"Going with no Trail", City Museum Oldenburg, 2002

Different material
90 x 270 cm
2002

"Going with no Trail", City Museum Siegburg Germany, 2002

Requiem for Master Eckart

Different material
2002

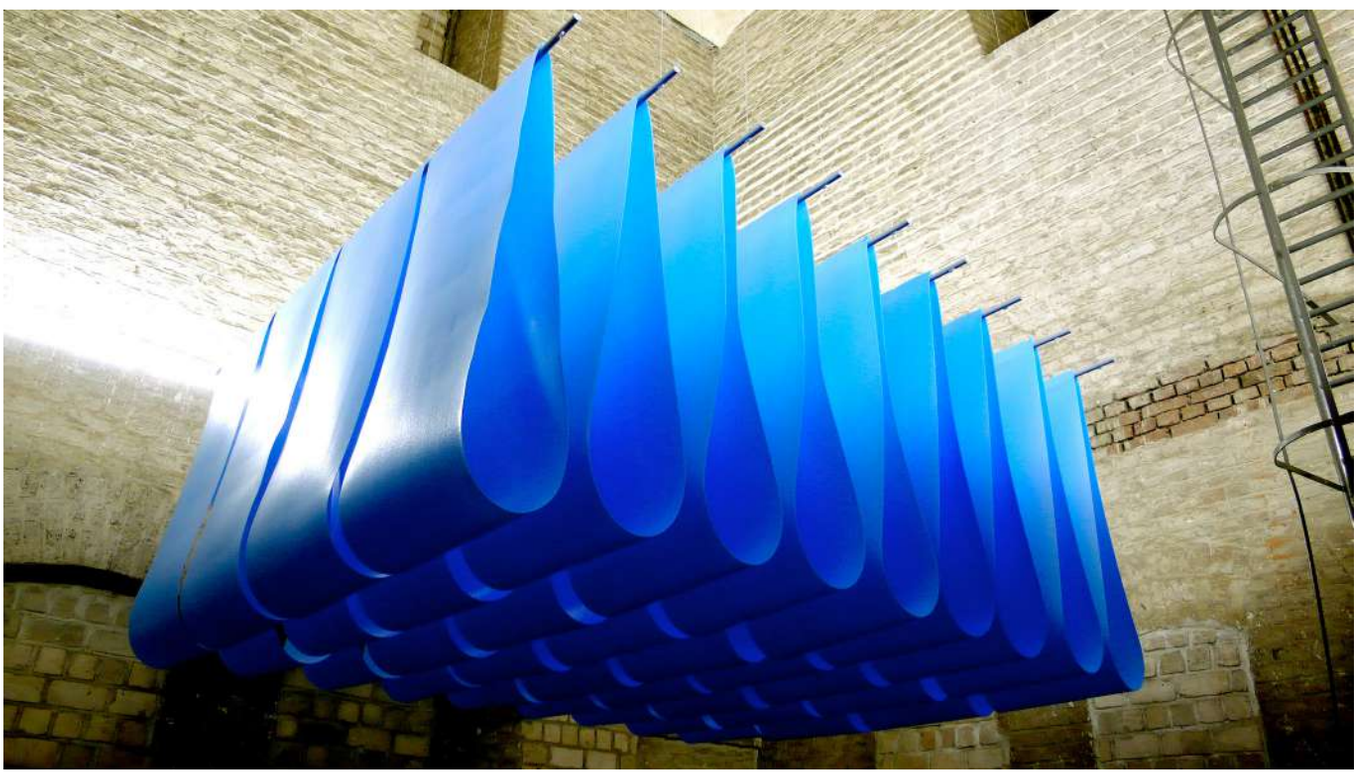
"It takes space nameless", Gallery Waidspeicher Erfurt, 2002

Different material

"Cloud Tunnel", Luther Church Cologne Germany, 2008

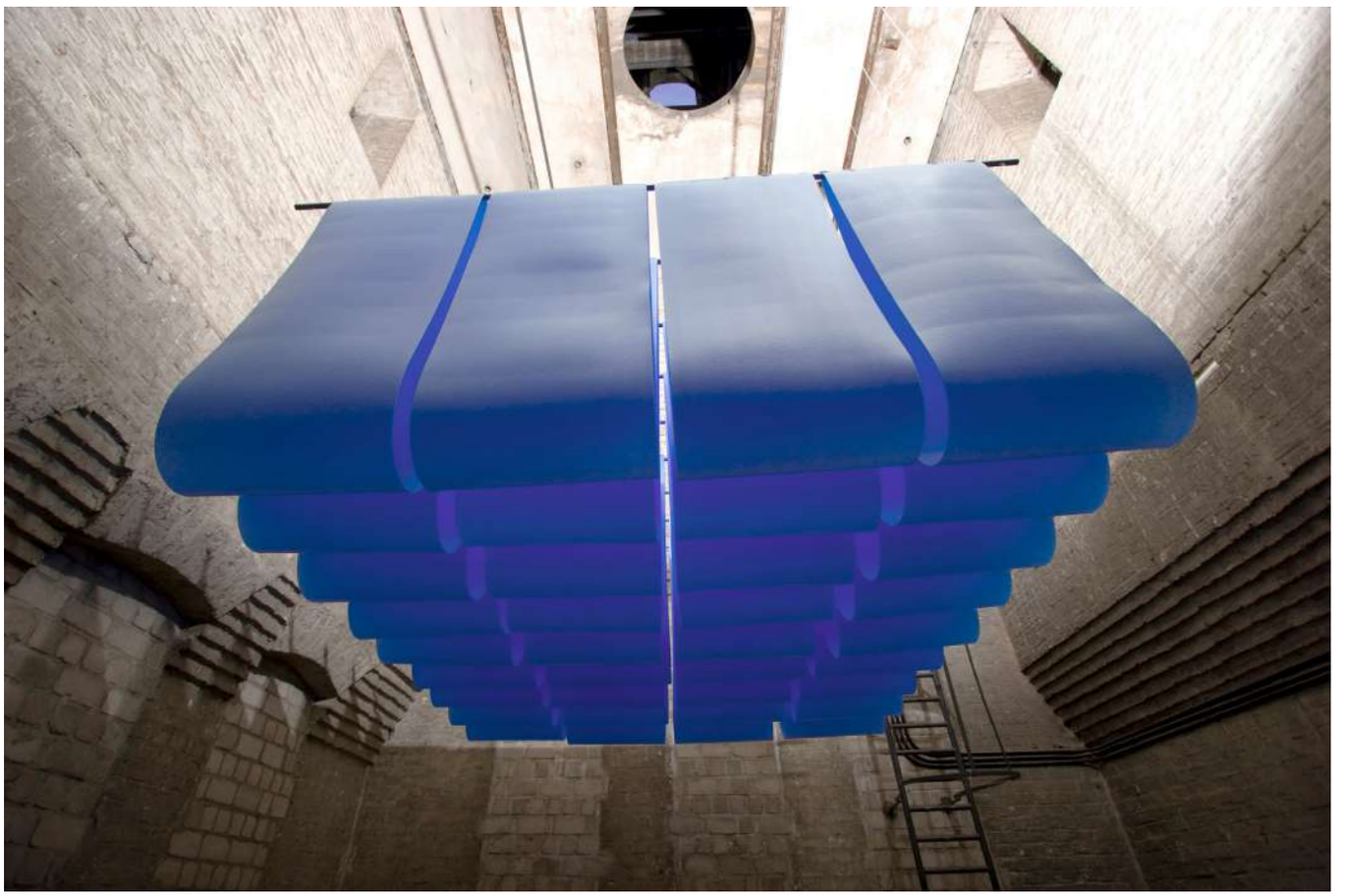
Different material
90 x 90cm x 300 cm

"Cloud Tunnel", Luther Church Cologne Germany, 2008



Different material
4m x 8m x 10 m
2008

"Cloud Tunnel", Luther Church, Cologne, Germany, 2008

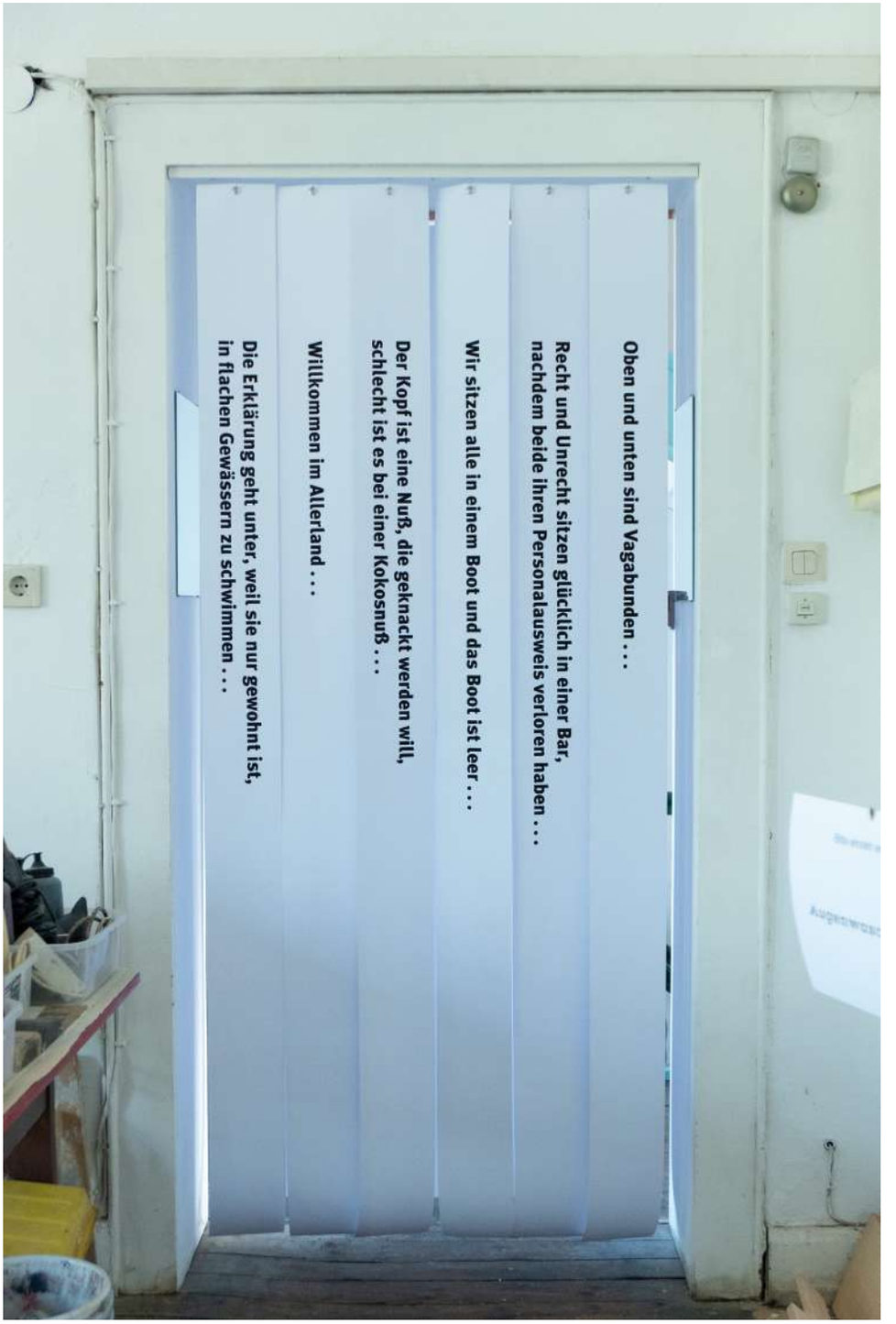


Different material
4m x 8m x 10 m
2008

"Cloud Tunnel", Luther Church, Cologne, Germany, 2008

Different material
90 x 90 x 200 cm
2012

"Nowhere else", Tony Raka Art Gallery, Bali, Indonesia 2012


Oben und unten sind Vagabunden ...
Recht und Unrecht sitzen glücklich in einer Bar,
nachdem beide ihren Personalausweis verloren haben ...
Wir sitzen alle in einem Boot und das Boot ist leer ...
Der Kopf ist eine Nuß, die geknackt werden will,
schlecht ist es bei einer Kokosnuß ...
Willkommen im Allerland ...
Die Erklärung geht unter, weil sie nur gewohnt ist,
in flachen Gewässern zu schwimmen ...

Different material
120 x 200 cm
2020

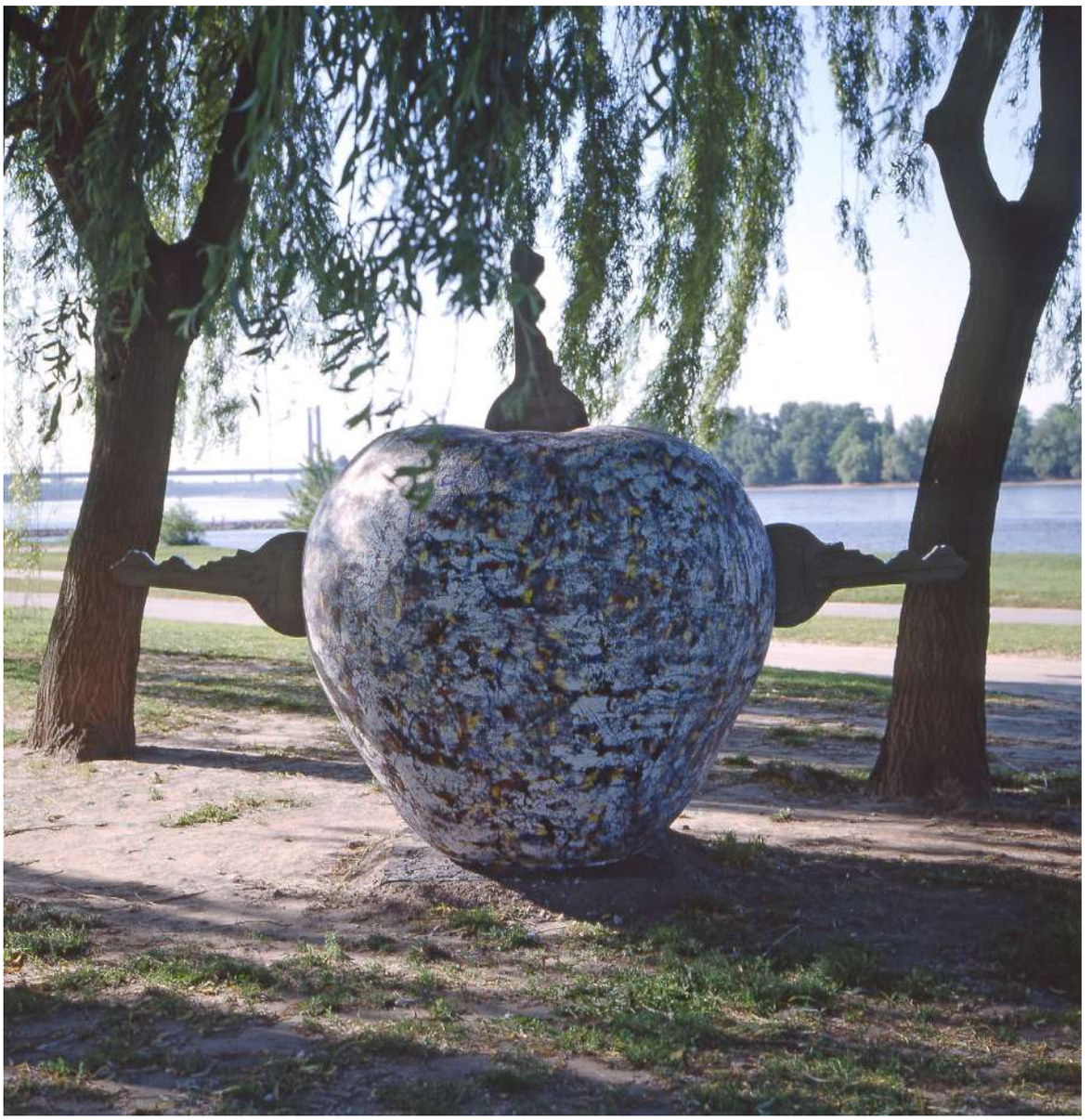
Eye Wash Studio exhibition, Cologne, Germany, 2020

OBJECT

Shoreless at anchor . . .

Uferlos vor Anker . . .

Different materials
53 x 45 cm
1988



Luck and sadness shake hands and an elephant emerges . . .

Glück und Traurigkeit geben sich die Hand und entsteht ein Elefant . . .

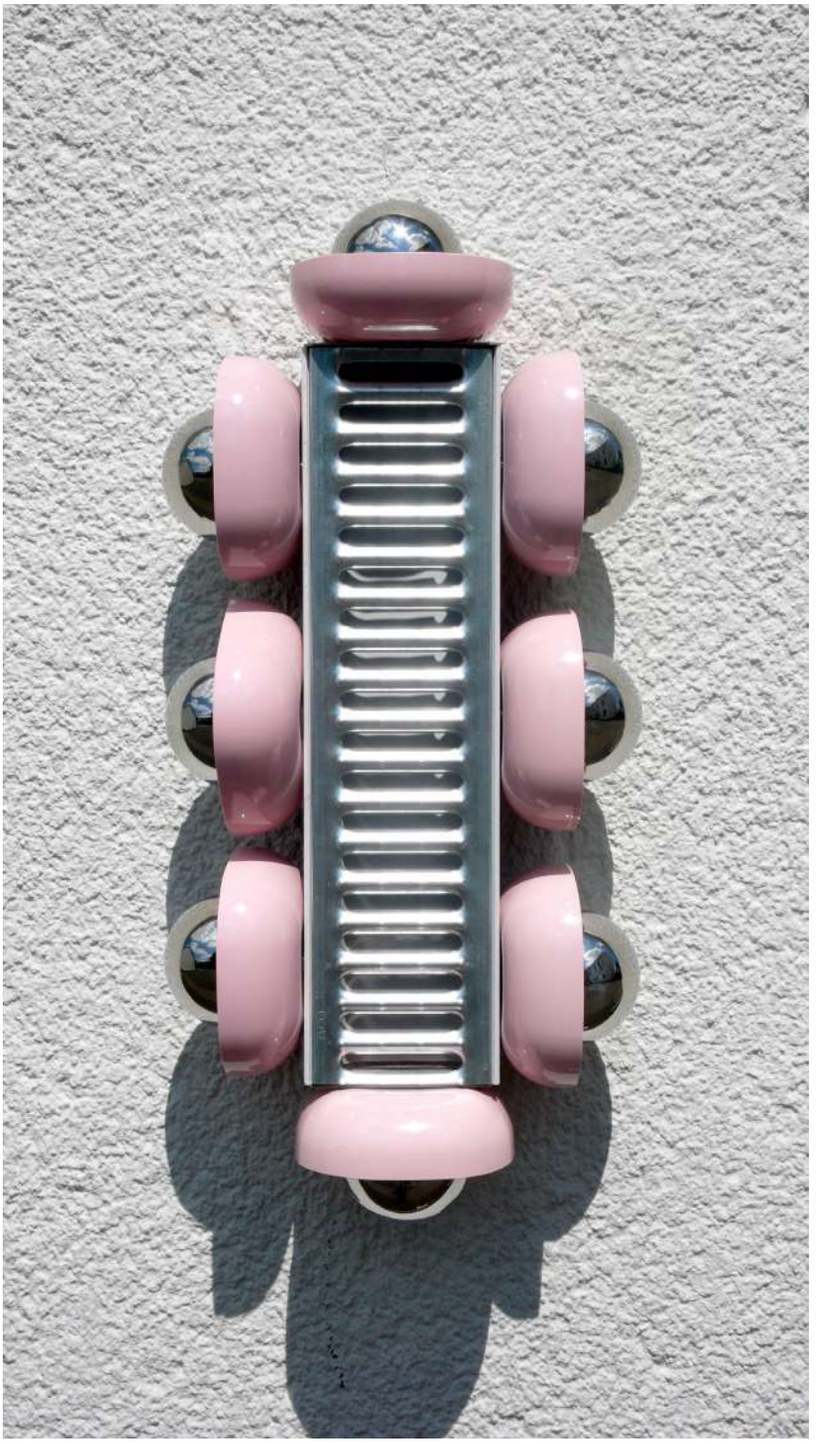
Acrylics on polyester/ porenisated limestone
200 x 300 cm
1989

During a morning flight and a suceeding landing he perceives, that he forgot to brush his teeth...

Bei einem morgendlichem Flug und einer anschliessenden Landung stellt er er fest, dass er vergessen hat, sich die Zähne zu putzen . . .

Acrylics on porenisated limestone
90 x 30cm
1991

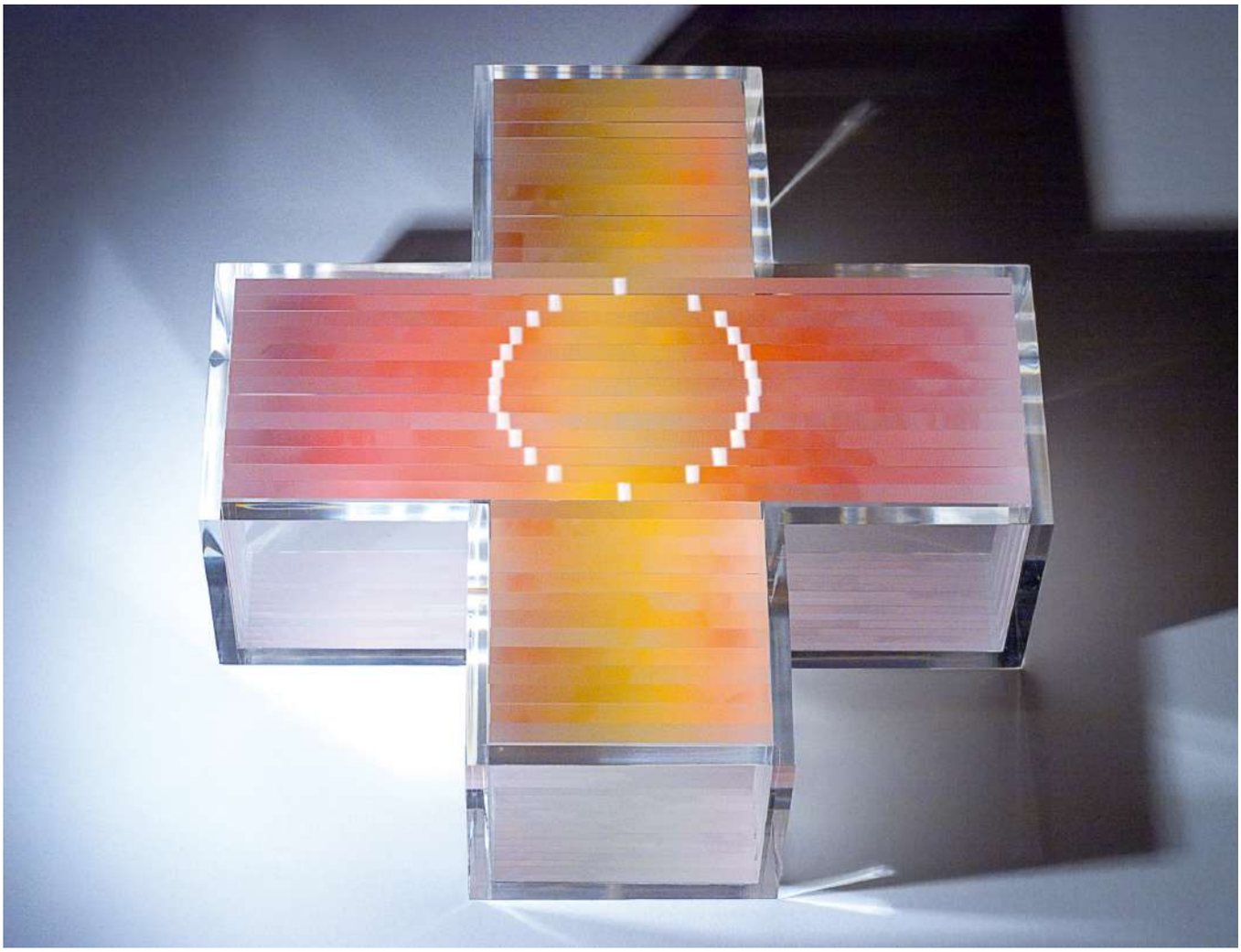
Rotation-Stop
Different materials
45 x 45 x 20 cm
2007



Falling up
Different materials
32 x 65 x 37 cm
2007

Women
Different materials
17 x 40 x 21 cm
2009

Sun in darkness
Different materials
45 x 45 x 20 cm
2011



Light Cross
33,3 x 33,3 x 11,1 cm
Different materials
2005

If I can look, you can look me . . .

Wenn ich sehen kann, kannst du mich sehen . . .

Different materials
50 x 50 x 10 cm
2019

He goes up the mountain to rest in the cool cellar . . .

Er geht auf den Berg, um sich im kühlen Keller auszuruhen . . .

Different materials
120 x 40 cm
2022

Standing chair
Different materials
37 x 65 x 37 cm
2011

Acrylic glass laser
50 x 60 cm
2024

Acrylic glass laser
40 x 30 cm
2024

Acrylic glass laser
35 x 25 cm
2024

Acrylic glass laser
30 x 45 cm
2024

BIOGRAPHY

1953	Born in Cologne Germany
1975 - 1980	Studies at College for Art and Design Cologne Germany
1977	Journey to Asia
	Award of Society of Arts Cologne Germany
1979 - 1980	Research trip to Asia
1981	named "Master Scholar"
1985	I met Akasha Adriani
1987 - 1996	Research trip to Asia USA Australia
1997 - 2004	Reseach Trip to Asia
2005 - 2025	Resident and working in Bali Indonesia and Cologne Germany
	In both countries I provide a studio

SOLO EXHIBITION

2025 „New Dimensions" Tony Raka Art Gallery
2018 „Doppelleben" Kunstraum Fuhrwerkswaage Köln
2015 Gallery Gieven Cologne
2014 pfm medical Cologne Germay
2013 Astor Apart City of Residence Cologne
2012 Merck Fink&Co, Privatbankiers Cologne
„Bus Stops Of Mr. No Man" Tony Raka Ar Gallery Ubud, Bali Indonesien
2010 „Nowhere Else" Tony Raka Art Gallery Ubud, Bali Indonesien
2009 „Endless Before Achors" Baumhaus at The Old Port Wismar
2008 „Cloud Tunnel" Luther Church Cologne
„Open Circle" City Museum Beckum (C)
KSI Catholic Institute Bad Honnef
2007 „Open Circle" Spiritual councelor to Artists Archdiocese Cologne (C)
2006 Boardroom of Kaufhof AG headquarters Cologne
2003 Galerieforum Lindenthal Cologne
„Groundless into The Deepness" Kulturkreis Parkgalerie Zweibrücken
„It Takes it Space Nameless " Kulturhof Galerie Waidspeicher Erfurt
2002 „Where The Shore Meet" Niederrheinische Kunstverein In City Museum Kalkar
„Going With No Trail" City Museum Oldenburg (C)
„Going with No Trail" City Museum Siegburg (C)
2001 „No thing" State Museum Bonn (C)
1999 „Boundless Riding at Anchor" Otto Flath Stiftung Villa Flath Bad Segeberg
1996 „I celebrate myself" Studio exhibition und Alte Lederfabrik Köln
„Empties" Society of Arts Gummersbach
1995 „Tangible Tranquility" Gallery Bock Aachen (C) 1995
1993 Gallery Yellow Circle Köln
1989 Art Nürnberg 4
1987 Painting on two gable walls Cologne
Gallery Hansen Cologne
1984 Rheinbraun Cologne

GROUP EXHIBITION

2017	Gallery NOEJ Paris, France
2016	Art Fair Taipei with Tony Raka Art Gallery Indonesia
2011	Contemporary Art Ruhr C,A.R. Essen with Gallery Sassen 28.-31.October „Sawen Awak" 21.-31.July JAD Jakarta, organized by Tony Raka Art Gallery Ubud Bali
2007	IHK Bonn 28.June 2001A crucifix for the 21st century City Museum Bad Soden
2006	25 years lower Rhine Society of Arts City Museum Wesel A crucifix for the 21st century Cloister Hegne Allensbach
2005	A crucifix for the 21st centuty Diocese Museum Freising
1989	Grafics`89 Federal Bank of South West Germany Tem Sanat Galerisi Istanbul Project Oberbuschweg Köln Sculpture exhibition Rodenkirchen Köln
1988	Local goverment administration Ludwigshafen/Rhein
1987	Tem Sanat Galerisi Istanbul
1985	Gallery Heuberger Cologne
1982	Orangerie of Castle Augustusburg Brühl Pratt Grafics Center, New York
1981	Gallery Karstadt Cologne
1978	Townhall Bocholt

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